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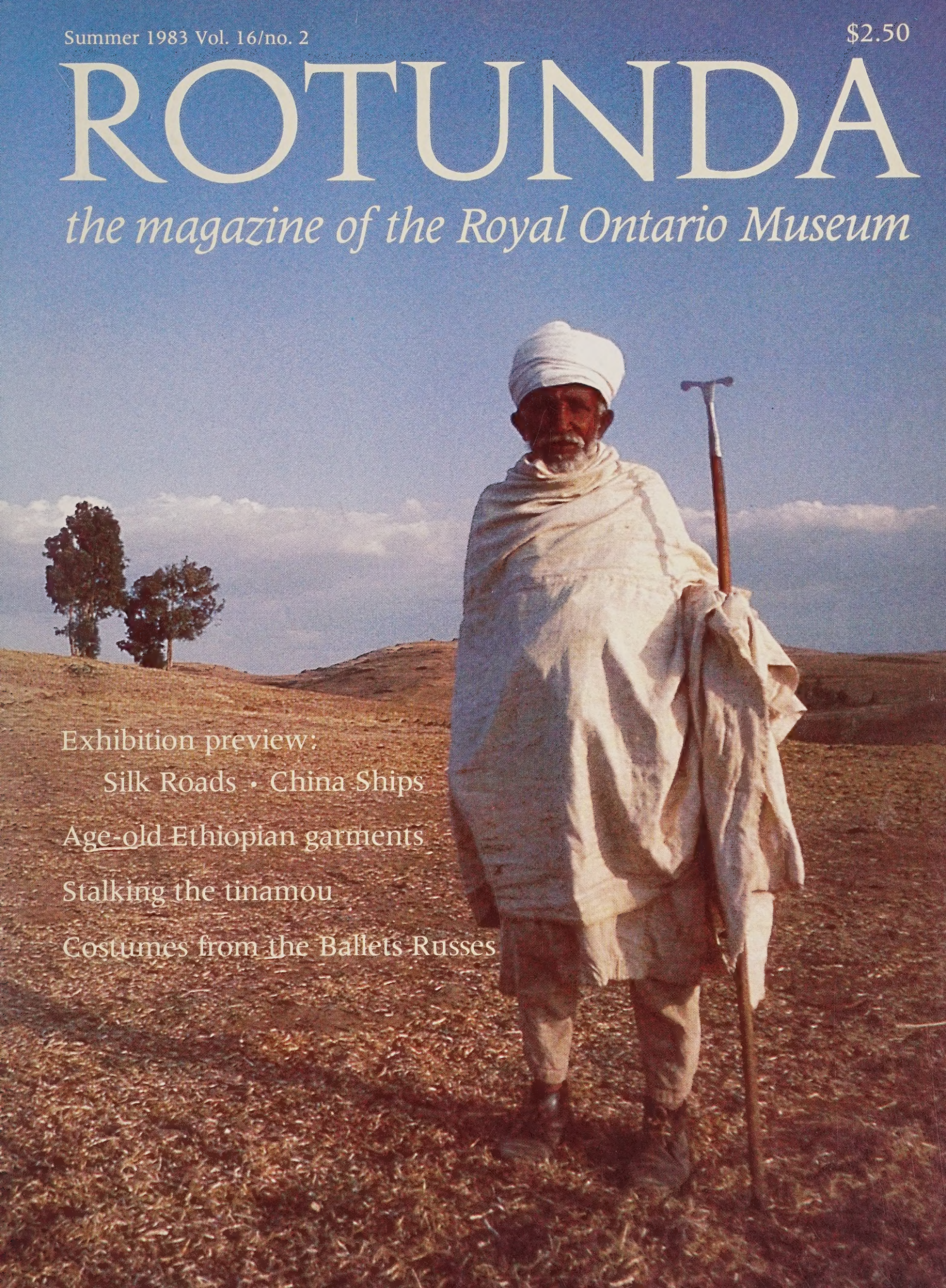
ROTUNDA

the magazine of the Royal Ontario Museum



Exhibition preview:
Silk Roads • China Ships

Age-old Ethiopian garments

Stalking the tinamou

Costumes from the Ballets Russes

Most preferred scotch in the world.

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Volume 16, Number 2, Summer 1983

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Cover: A hermit in the Simien highlands of Ethiopia dressed in the traditional *shamma* and leggings. See page 38. Photo: Michael Gervers

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The Chinese Lions

Jeannie Parker

ON the first floor of the recently completed terrace gallery building, just inside the large open entranceway at the eastern end of the Mankind Discovering gallery, stand two impressive Chinese stone lions. These 17th-century Qing dynasty sculptures were acquired from George Crofts and brought to the museum from China in the early 1920s by C. T. Currelly, founder and first director of what was then the Royal Ontario Museum of Archaeology. They came originally from a princely residence in Beijing.

Lions are not indigenous to China. In western Asia, however, their use as symbols of power was already traditional when it was adopted by Buddhism very early in its history. In Indian art the Buddha was sometimes depicted as a lion, or with lion-like features, abounding with energy and ready to preach to a world in need of redemption. The lion symbolized the victorious power of the Buddhist gospel as it awakened the world with its roar.

Buddhism moved into China from India during the Han dynasty (206 B.C.—A.D. 220). From that time on lions were imported as tribute or as gifts for emperors, and they attained a prominent place in Chinese art and legend. However, since Chinese artists had little or no access to these living lions as models, they evolved conventional representations based on those imported with Buddhism from India and Tibet, or drew upon their own imaginations for depictions of these fabulous beasts.

Lions first appeared as guardian animals in Chinese sculpture of the Han dynasty, and this tradition was carried on through the end of the Qing dynasty (1644—1912 A.D.). Sculptured lions like those in the museum were placed as guardians at the gates of temples, palaces, and other important buildings, and their use was regulated by law. Since the Chinese name for Buddha is Fo, it was from the use of lions as guardians at the gates of Buddhist temples that they came to be known as Dogs of Fo (or Fu). However there was never any doubt in the minds of the Chinese that they were lions.

The confusion about dogs and lions arose for several reasons. When the Manchus of the Qing dynasty conquered Tibet in 1645, they encouraged the Lamaist form of Buddhism. According to Chinese authorities it was the Tibetan

grand lamas who originated the Manchu name, basing it upon the name of the bodhisattva Manjusri (the Chinese Wen Shu) who was commonly accompanied by a small pet dog capable of being transformed into a mighty lion as his steed. Small Tibetan lion-dogs, sent to the Chinese emperors, symbolized the presentation of lions to Wen Shu.

Toy dogs had also been bred in China for a long time. However, the origin and evolution of the Pekinese type are obscure since both the Tibetans and the Chinese called any shaggy-coated dog a lion-dog. The Manchu Dowager Empress Cixi, called "Old Buddha" by her subjects, bred Pekinese dogs in large numbers and she emphasized the resemblance of her Pekinese dogs to the Buddhist spirit-lion in order to keep alive the connection between her Manchu family and Lamaist Buddhism.

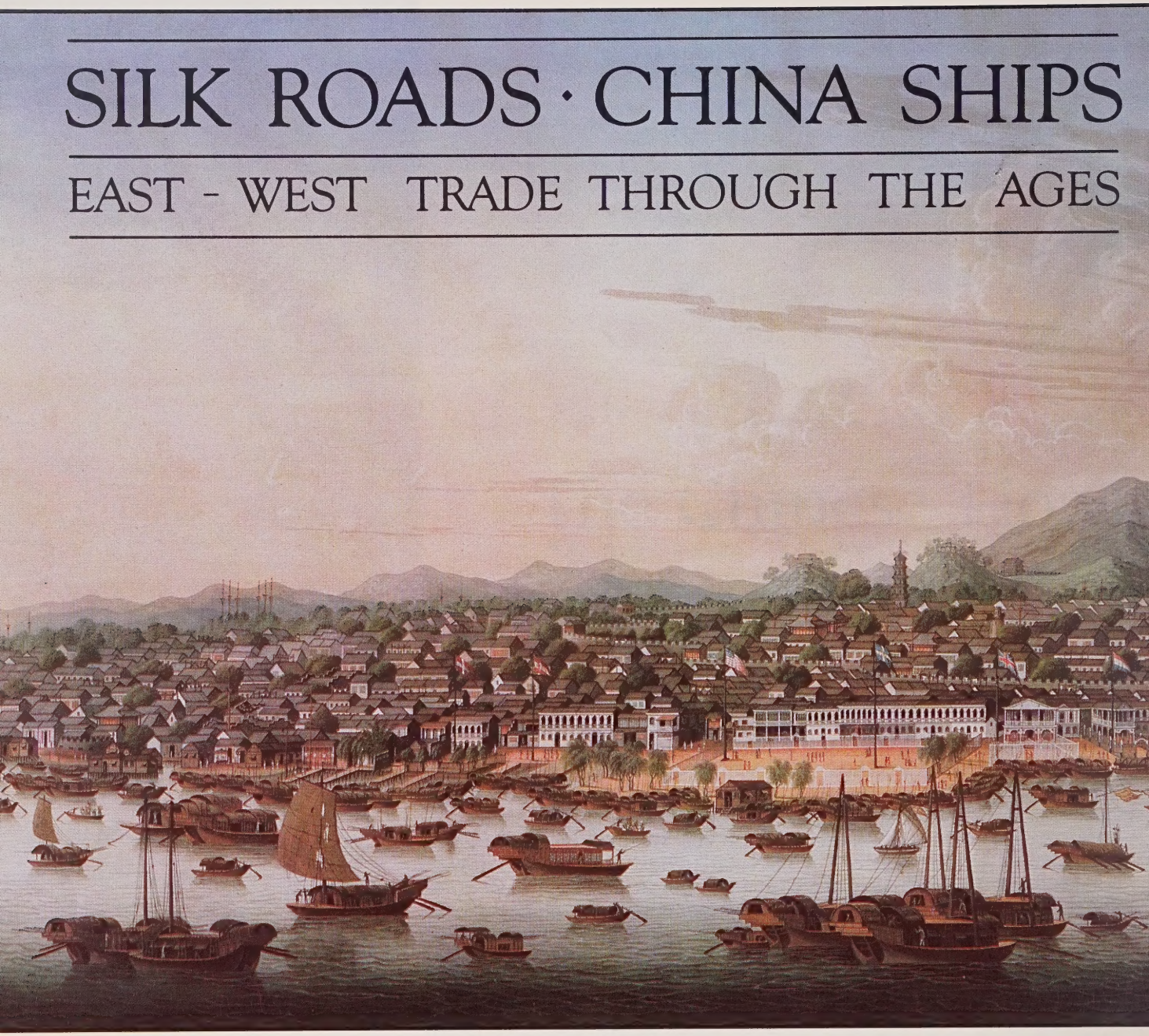
Among the features of Lamaist lions, noticeable in the two ROM sculptures, are the mane tightly curled in whorls and the harness or collar with a bell attached in the front. Also characteristic of the Tibetan style is the raised front foot—the right foot of the male resting on a ball, the left foot of the female placed on a cub which holds her claws in its mouth. The heads of the lions are typically massive and square, with pug nose and gaping mouth giving them a ferocious aspect; the legs and feet are sturdy and immensely powerful. Both figures are set on richly ornamented pedestals overlaid by sculptured representations of embroidered cloths, resembling the tables and coverings used in Tibet as repositories for the sacred books.

For many years after their acquisition by the ROM, the Chinese lions were displayed in a Museum gallery; then, in 1959, together with the tomb complex, they were moved into the Museum garden on the north side of the building. Now that the Chinese Garden has been replaced by the new terrace galleries, the lions are once more under cover. Though one may regret their removal from a more naturalistic setting, the protection afforded by the new building against the ravages of atmospheric pollution will ensure their preservation for the wonder and admiration of future generations.

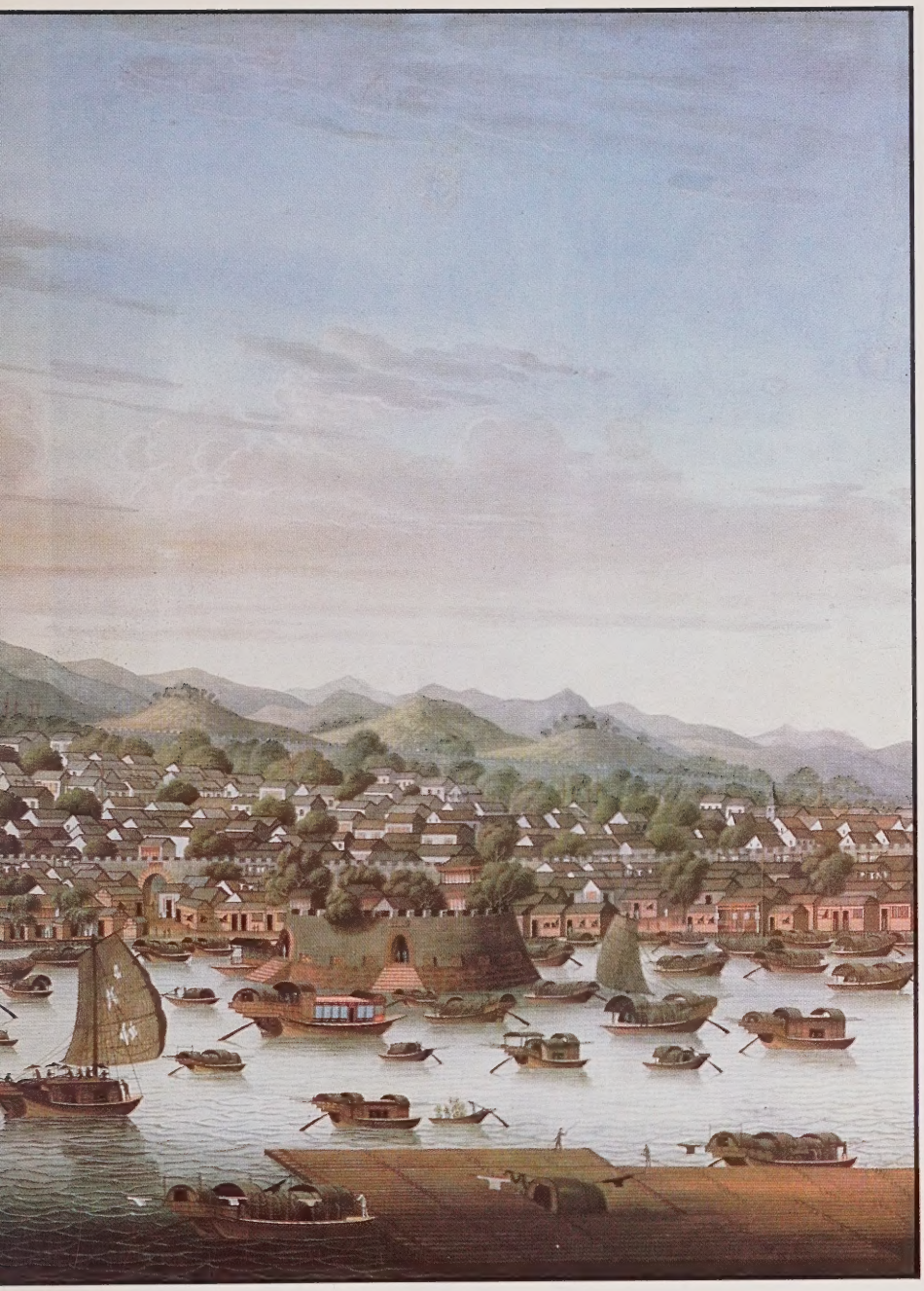
Photographs of the Chinese lions are by Bill Robertson, ROM.

SILK ROADS · CHINA SHIPS

EAST - WEST TRADE THROUGH THE AGES



Western warehouses outside Guangzhou (Canton). Courtesy the China Trade Museum, Milton, Massachusetts.



John E. Vollmer

FEW names in the history of trade evoke an air of greater mystery or luxury than that of the Silk Road, a thoroughfare that once linked the world powers of Rome and China through the intermediary of Iran. In September the Royal Ontario Museum will provide visitors with an opportunity to explore the many dimensions of the trade that moved along this famed international route. "Silk Roads · China Ships" is an exhibition about the history of trade between Asia and the West. Drawing mainly on the ROM's own rich collections and on the broad knowledge of its curatorial staff, the exhibition team has assembled over three hundred items to document the trade between East and West that has flourished from the 2nd century B.C. to the early years of the 20th century. They tell a story of international commerce motivated in part by a fascination with the exotic.

The romantic name, Silk Road, was coined by a German archaeologist in the late 19th century when explorations and excavations in Central Asia had re-

Camel caravans that traversed the vast deserts and treacherous mountain passes of Central Asia were not merely carrying China's most famed export, silk, to the markets of the civilized world; they also transported a variety of natural and manufactured products both east and west. Tomb model of a camel and Central Asian groom, glazed earthenware, Chinese, 7th century.

vealed a series of abandoned oasis cities. The ruined shrines and cemeteries of these cities yielded fabulous art treasures, reflecting vibrant cosmopolitan cultures created by the international trade which they in turn fostered. These ruins served also as testimony to the fragility of a commerce based on high risk and correspondingly high profit. Less a highway than a network of market centres where commercial services were concentrated and goods were exchanged, the Silk Road functioned only as long as the merchants and their wares enjoyed reasonable security and trade remained profitable.

The ROM's display is divided into thematic sections preceded by a covered bazaar—a symbol of the market places through which all goods and customers pass. The introduction to the exhibition provides overviews of the geography of the trade routes, the methods of transportation, and the trading peoples and their wares. Next, a variety of products, both curiosities and cultural necessities, is used to illustrate the trade between East and West. The third section is devoted to archaeology along the Silk Road, and the fourth displays some of the consequences of trade arising from imitations and adaptations of the goods themselves and from other equally important, though less obvious, exchanges of ideas. The exhibition concludes with a present-day summary of global trade.

The section of the exhibition that deals with archaeology is highlighted by the excavations undertaken by the ROM at Qaleh-i Yazdigird, on the western edge of the Iranian plateau where the Silk Road descends from the Zagros Mountains. The excavation revealed the impressive, if short-lived, success open to an

Silk Roads · China Ships has been organized and circulated by the Royal Ontario Museum, Toronto, Canada. This exhibition was made possible by a generous grant from the American Express Foundation.

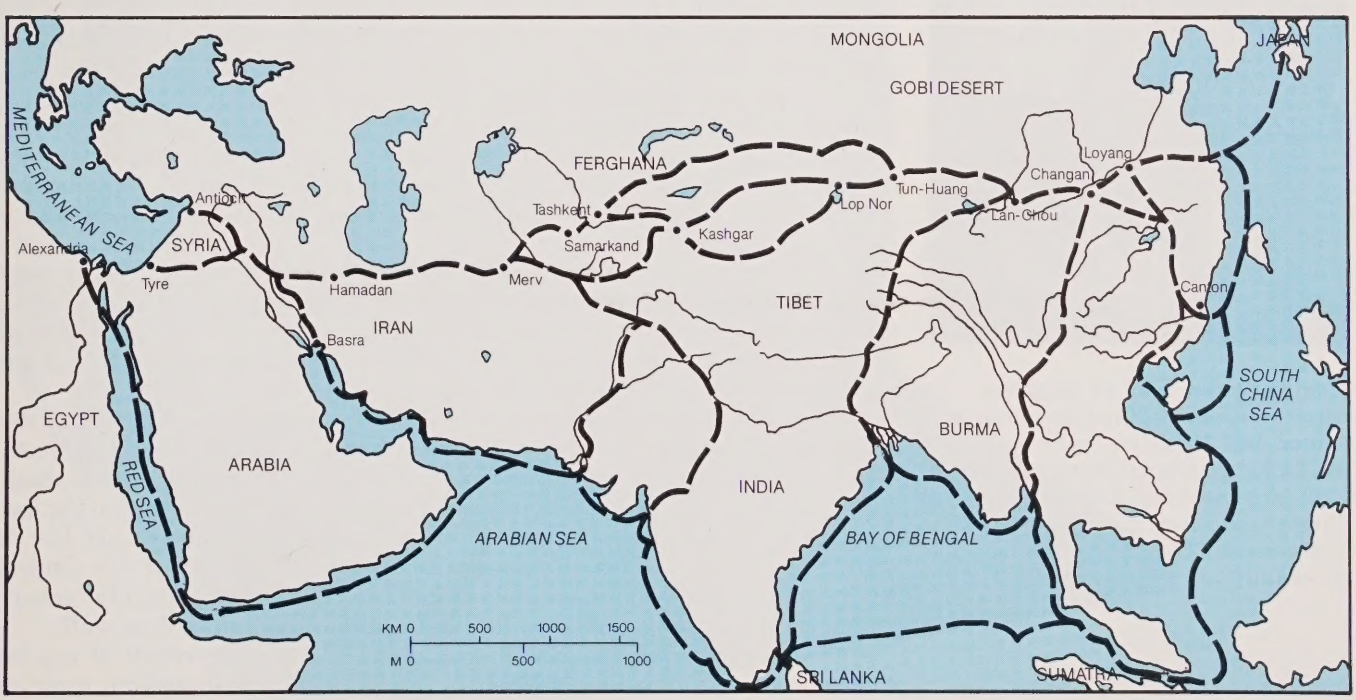
individual who could seize control of a section of the trade route during the period of political instability at the beginning of the 2nd century. Within the elaborate defence walls of Qaleh-i Yazdigird, archaeologists found the remains of a lavishly decorated residence and garden. (See E. J. Keall: "Exotic Art in a Rebel Fortress', *Rotunda*, 10:2.) The complex may have been used by only one or two generations before it was abandoned. When central authority was reestablished, the dynamics of trade changed; the fortress site, now without its *raison d'être*, fell into ruin and became buried in its own debris.

Among the more impressive remains from Qaleh-i Yazdigird are the exotic carved plaster decorations from the residence. Whether the work of foreign artisans or, as is more likely, of Iranian artisans familiar with an international decorative vocabulary, the Qaleh-i Yazdigird reliefs provide evidence of the diffusion of artistic styles as a consequence of trade. Hellenistic motifs from the Mediterranean were combined with ancient Middle Eastern imagery to create an opulent and exotic setting. Although none of the portable furnishings of the fortress survive, they undoubtedly included other examples of international wares imported to enhance the prestige of the self-made lord who held sway here.

Geography and politics determined the location of market centres; but altered market demands, new sources of supply, and changing methods of transportation frequently caused trade routes themselves to shift. Although portions of the Silk Road survived and continued in use into the 20th century, overland caravan trade between Asia and the West, as well as the oasis cities of Central Asia themselves, declined with the development of maritime transportation by the Europeans after the mid-15th century. Ships have always been capable of moving larger volumes of goods than camels, but early boats, skirting the coastlines, were slow and unreliable. Improvements in navigational skill, cartography, and ship-building technology that were developed in western Europe eventually made sailing the open ocean safer and faster than any form of overland transport and gave the West an economic advantage.

Before the industrial age, most trade goods and the fashions they inspired were expensive luxuries restricted to the privileged few. The traffic in luxury goods along the Silk Road catered largely to sensual and hedonistic tastes, or to the desire or the need to possess rare and costly articles. The special status conferred by the indulgence of this exoticism has been sought by people of a cer-

The figure of a nude with dolphins is based on western Hellenistic Aphrodite images. The iconographic meaning of this carved plaster relief from the robber-baron fortress at Qaleh-i Yazdigird, however, is unknown.



Chinese trade routes in the 8th century A.D. The Silk Road ran from Chang-an, through Lop Nor, Kashgar, and Merv to Antioch.

The development of sea trade depended on the skills of both the shipwright and the astronomer. Constellation charts, such as this illustration of Navis, played their part in improving navigational methods. Illustration in colours and ink on paper from Al-sufi, Suwar al-Kawakib al-Thabitah (Treatise on the Fixed Stars), Iranian, late 17th century.

From the 2nd century B.C. Ferghana horses were imported to China from Central Asia. These fine beasts revolutionized Chinese battle tactics and were prized status symbols of the Chinese aristocracy. Tomb figure, glazed earthenware, Chinese, late 7th to early 8th century.

tain life-style in every age, but could be afforded by only a wealthy minority. The risks to life and fortune that merchants endured in order to serve this limited market may have been high, but the profits could be truly staggering. Successful ventures might reward their backers with a return of one hundred or even one thousand percent on invested capital. At various times the silks, spices, and porcelains of the Orient have been valued in Western markets at their weight in gold. In China the possession of a "heavenly horse" from Ferghana, its price fixed at the equivalent of several bales of costly silk, celebrated the noble rank of its owner. Models of these splendid beasts frequently accompanied their owners to the grave.

Since the greatest profits were to be gained by concentrating the business of long-distance transport into as few hands as possible, monopolies flourished. Although monopolies are destructive of competition within a state, on the international scene their effect was to promote commercial and political rivalry. The search for new trade routes and for faster means of conveyance, challenges to market pricing systems, the establishment of posts and colonies, and the imposition of blockades and embargoes all played their part in the competition for national economic advantage.

Attempts by Western trade rivals to preserve their monopolies by keeping sources of supply secret led to confusion about geographic names used to identify some trade products. Until the 19th century all lacquerwork, regardless of origin, was termed "japan"; large carved or inlaid screens made in China are still called "coromandel" after India's east coast.

Monopolies also prompted intrigue and deception. Until the 3rd century silk production remained a Chinese state secret. Popular legend ascribes the breaking of the Chinese monopoly to an imperial princess who was sent in marriage to Central Asia. Faced with the prospect of a life without silk, she defied the law by secreting silk-moth eggs in her coiffure, knowing that no one would dare to carry out a physical search of a member of the imperial family. From Central Asia the secret of silk production was smuggled to Byzantium in the 6th century by monks who carried eggs through the Persian blockades in hollow staffs.

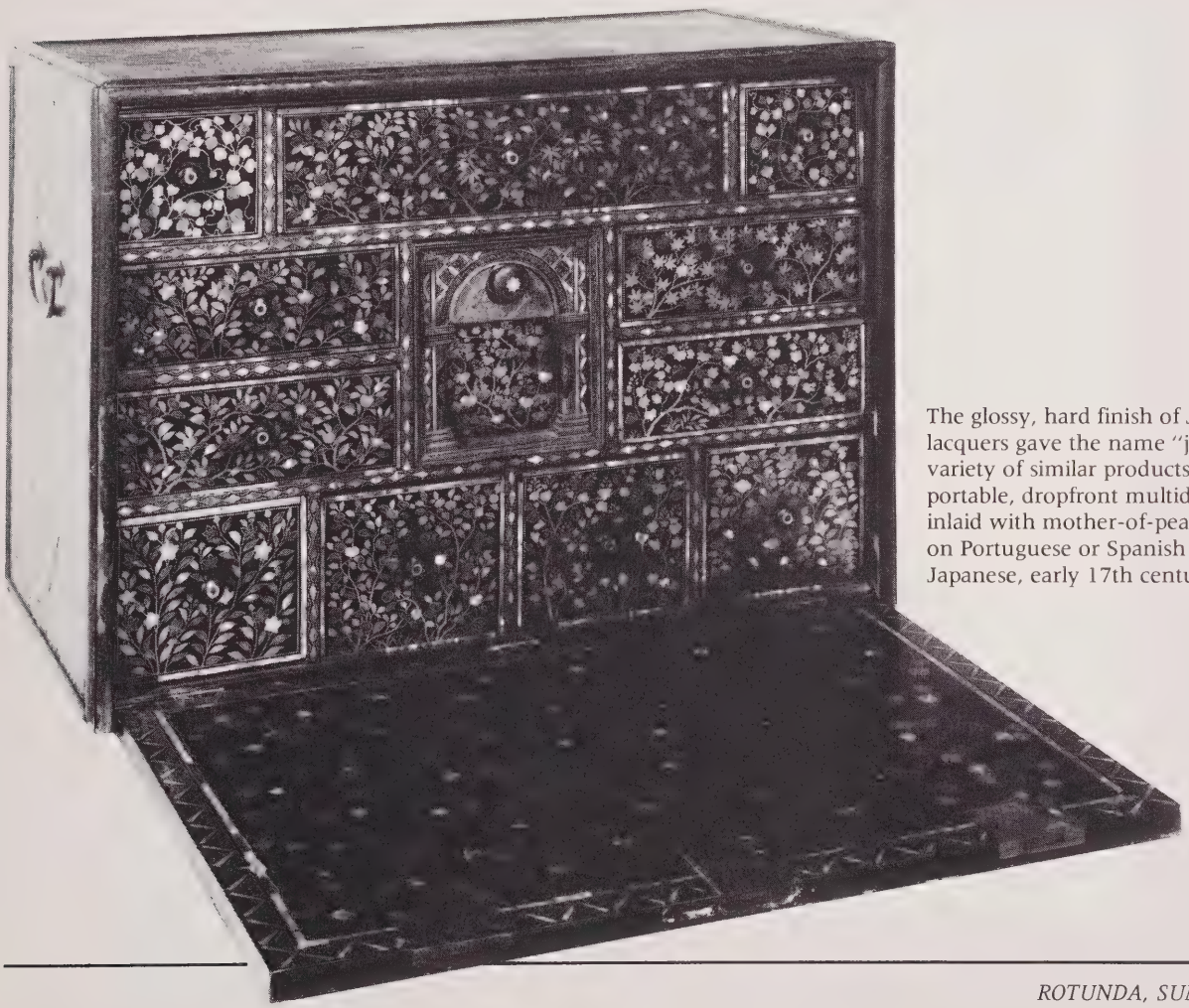
Although most trade commodities began as luxuries, the effects of regular supply, wide distribution, and habitual use have been to transform some of

them—tea, for example—into cultural necessities. Originally tea grew wild in Assam. Its use as a beverage spread with Buddhism to the oasis cities of Central Asia, and from them to centres in East Asia. The dried leaves and stems of this evergreen shrub, which were used to brew a mildly stimulating drink, became a major commodity in the West-dominated trade of the 19th century.

Throughout the history of tea, its consumption has provided occasions for social exchange. By the 7th century tea-drinking became popular in China for occasions both formal and informal. During the 9th century the Japanese nobility used tea as an excuse for extravagant parties, but tea-drinking was introduced by Buddhist monks to the lower classes also, among whom it became the focus of informal gatherings. In the 14th century this humbler tradition was combined with the more elaborate practices of the aristocracy to produce the unique Japanese tea ceremony, *cha-no-yu*.

Tcha, the "china drink", was introduced to Europe by the Dutch in the 1650s. Initially, the high cost limited its consumption to the wealthy, a fact reflected in the use of silver or imported porcelain for the tea utensils. The demand for and the use of tea in England increased dramatically, but the European climate was not suited for tea cultivation. As a result, by the end of the 17th century imports had increased to an average of ten tons a year. This lowered prices and eventually established tea as the most popular beverage in England.

For the Europeans, worldwide trade opened the way for global empires, the exploitation of natural resources, and the creation of new markets overseas for the manufactured goods of Western industry. By a reciprocal process, the dramatic increase in the volume of imports, coupled with the flow of gold and



The glossy, hard finish of Japanese lacquers gave the name "japan" to a variety of similar products. This portable, dropfront multidrawer cabinet inlaid with mother-of-pearl was based on Portuguese or Spanish models. Japanese, early 17th century.

SILK ROADS · CHINA SHIPS

SILK ROADS • CHINA SHIPS

10 SEPTEMBER 1983 to 8 JANUARY 1984

This exhibition has been made possible by a generous grant from the American Express Foundation.

Silk Roads • China Ships invites you to explore the many dimensions of East-West trade. This exhibition fixes the merchants and their wares within the setting of international commerce from the 1st century A.D. to the early years of the 20th century.

Members will receive by mail a voucher redeemable for two exhibition tickets. In addition members are offered advance tickets, on sale from August 2. Public sale of tickets begins August 18.

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ROM

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silver from the New World, created the first European mass markets. Although initially the demand for exotica was restricted to the nobility and to wealthy merchants, traders began to order goods from Asia made to Western specifications.

The demand for goods has always been affected by their availability, and frequently commodities were altered or modified to ensure their appeal and marketability. From Pliny the Younger we learn that Chinese silk was either imported as skeins of thread for Syrian looms or unravelled to be rewoven into the sheer stuffs that Roman women favoured. Through the ages Chinese potters have willingly altered their productions to create a wide range of export wares. When Dutch traders wanted to appeal to an ale-drinking mass market, Chinese potters were asked to make tankards of porcelain. Although Indian cottons had been traded for spices throughout Southeast Asia since medieval times, Western traders found an increased market for these brilliantly coloured, washable fabrics in Europe, once Indian chintz painters obliged them with coverlets, bed hangings, and dress goods decorated in the popular Western notions of "china taste".

The fashionableness of exotic luxuries, stimulated by secure supplies and steady demand, also encouraged local craftsmen to imitate, adapt, and invent their own versions of imported goods. The resulting mixtures of the authentic and the imitative, or of original and "improved" designs, became hallmarks of the chinoiserie styles that arose at various times outside China, and of the Western styles that enjoyed favour in the Orient. Both the Islamic world and Europe reacted to the demand for Chinese porcelains with less expensive versions of local manufacture. Without the technical knowledge to produce porcelain,

Buddhist missionaries from India travelled with merchants to spread the teachings of the Buddha. They carried both theological and practical knowledge that influenced cultures from Afghanistan to Japan. Monk, marble with traces of paint, Chinese, 10th century.

Anna, Duchess of Bedford, is credited with starting the fashion for serving cakes with tea at five o'clock in the afternoon in the early 18th century. Reconstructed tea setting, English, about 1770.

This French copy of an Indian chintz uses an Indian model and dye technology but Western industrial methods to produce a fabric for the mass market. Curtain fragment, woodblock printed cotton and linen, French, Oberkampf factory, 1770s.

The flowering tree was one of the characteristic motifs of the "China taste" created in northern Europe during the 17th century. European trade companies ordered sets of bedroom furnishings with these patterns from Indian cotton painters. Coverlet, mordant painted and resist-dyed cotton, Indian, early 18th century.

however, both Iranian and European potters produced their imitations of Chinese imports with inferior materials.

Although the exhibition concentrates on the material and economic effects of trade, "Silk Roads · China Ships" also explores the role of commerce as an agent in the dissemination of manners, customs, arts, technologies, and religious beliefs.

At one level, the imitation of foreign-made trade goods acquainted local craftsmen with new artistic and technical ideas; at another level, the adaptation of foreign motifs to create exotic-looking styles generated new fashions for locally manufactured items. During the 7th and 8th centuries Iranian metalwork inspired Chinese artisans to copy these wares in silver and gold, and also to adapt the forms and their exotic Western imagery to the flamboyant glazed ceramics of northern China. These inventions, like the blue willow pattern developed in 18th-century England, were fantasies evocative of strange and distant cultures.

Indirectly trade encouraged the transmission of scientific, technical, and artistic information. Some technical knowledge and inventions were transmitted between East and West by merchants and missionaries. Clocks and firearms were carried to the Far East as trade goods; however, the principle of clockwork based on gears and an escapement and the use of gunpowder to propel shot were Chinese inventions that had originally moved westwards with trade. The introduction of glass to China and of porcelain to Western countries stimulated local chemists to search for the secrets of their manufacture, and led eventually to local products that competed with the imports. Sometimes foreign observers were able to record technical secrets. Seventeenth-century French descriptions

Blue willow remains one of the most popular designs for "china" ware in the west. This fantasy, developed during the 18th century by combining several elements that evoked exoticism—a blue-and-white colour scheme, figural imagery, landscape settings—greatly popularized chinosierie tastes in Europe. Plate, transfer decorated earthenware, English, Swansea c. 1830.

Iranian potters used opaque tin glazes over low-fired earthenware bodies to create white, if not translucent, grounds for cobalt painting done in a Chinese-looking style. The same technique was used by European potters. Bowl, underglaze cobalt decorated earthenware, Iranian, late 16th century.

Exotic techniques and materials, used by the Chinese artist of this portrait, were probably learned at the imperial painting academy, which in the 18th century was influenced for a time by Jesuit missionary artists. Portrait of a military official, artist unknown, oil on paper, Chinese, mid-18th century.

of the colour-fast dyeing techniques of Indian chintz painters were used by 18th-century European manufacturers to create print textiles that rivalled the Indian imports.

Exposure to the arts and crafts of foreign cultures provided artists with new fields to explore and new techniques to experiment with. French artists, caught up in the vogue for things Japanese in the late 19th century, collected and studied Japanese woodblock prints. Several painters applied the principles of Japanese composition, with asymmetrical placement and broad areas of flat colour, or used Japanese subject matter—sensuous courtesans and bustling street scenes—in their own work. Similarly, Western one-point perspective, chiaroscuro, and oil-painting techniques introduced by the Jesuits at the court of the Chinese emperors in the 17th and 18th centuries influenced the styles of the official Chinese painting academy.

It was a maxim of 19th-century imperialists that "trade follows the flag". It is equally true that culture follows trade. In its broadest aspect the trade that flowed along the Silk Road and was carried in the China ships provides a paradigm of that whole complex of exchanges and contacts and influences and interminglings that, for better or worse, have made our world a global marketplace, and have removed for ever from our reach both the consolations and the vices of cultural isolationism.

John E. Vollmer, associate curator in the Textile Department, joined the ROM *staff in 1968. His research of oriental textiles and costumes has resulted in many publications, exhibitions, and lectures. With "Silk Roads · China Ships" one of Mr. Vollmer's favourite areas of interest–the transmission of art and technology between East and West–has become a major public programme.*

THE · GROWING · COLLECTIONS

In past centuries when travellers were not certain what facilities might be available, and when armies were often on the move, it was usual for persons of rank to travel with considerable equipment. One of the most essential pieces of travelling equipment was a case of cutlery, or canteen. Recently the European Department was fortunate to receive a fine early example of such a canteen. It is a gift of a long-time friend of the Museum who wishes to remain anonymous.

Our new canteen was marked with the initials "H E" joined together; these are the initials of a silversmith who worked in London from about 1673 to 1685. The hallmarks on the tumbler bottom are too indistinct to determine the exact date. The decoration is incised by a technique known as flat chasing. Such chinoiserie designs of oriental figures, exotic birds, and imaginative vegetation were commonly used for decorating the most fashionable silver made in London during the early 1680s.

Since relatively few canteens have survived intact, it is fortunate that this example still retains its papier-maché case (h. 12 cm), which is covered with black shagreen and lined with green velvet. The handles unscrew from the cutlery, and all the pieces fit into compartments in the liner (pictured upper right) which is stored inside the tumbler. The small double box held spices or candies. This piece is a valuable addition to the few examples of English silver with chinoiserie decoration already in the European Department. C.P.K.

The Egyptian Department has recently purchased a pair of fine scarabs of the Thirteenth Dynasty, about 1750 B.C. The close similarity of the treatment of the bodies of the scarabs—the actual beetle-shaped tops—suggests very strongly that both were products of the same workshop, one which presumably flourished somewhere in the Memphite area about the middle of the 18th century before Christ.

Such factories produced seals of the scarab type for a wide variety of customers, from royal officials to prosperous peasants, and since a seal was intended to be used as a signet to seal personal property, the design on the flat base had to be reasonably distinctive: no two scarabs are ever quite alike. Among the favoured motifs were patterns involving the name of the reigning king, and for this reason some scarabs have an historical value quite apart from their appeal as examples of the seal-maker's art.

Each of the ROM's new scarabs embodies in its design the name of one of the kings of the dynasty—kings who, as it happens, are both unknown from more imposing monuments. Indeed, the existence of both these monarchs has been doubted by some historians, so that the occurrence of their names on scarabs of first-class quality such as the ROM's new acquisitions is welcome documentary witness to the historical reality of the two monarchs Nefer-rê and Djed-neb-rê.

N.B.M.

Carved wooden coffin

Since 1978 the ROM and the Society for the Study of Egyptian Antiquities have sponsored an archaeological field project in the Dakhleh Oasis in Egypt (see *Rotunda*, 13:2). A collection of the finds that the Egyptian authorities have granted to the expedition for export has now arrived in Toronto. The Society has generously donated its share of these antiquities to the Museum.

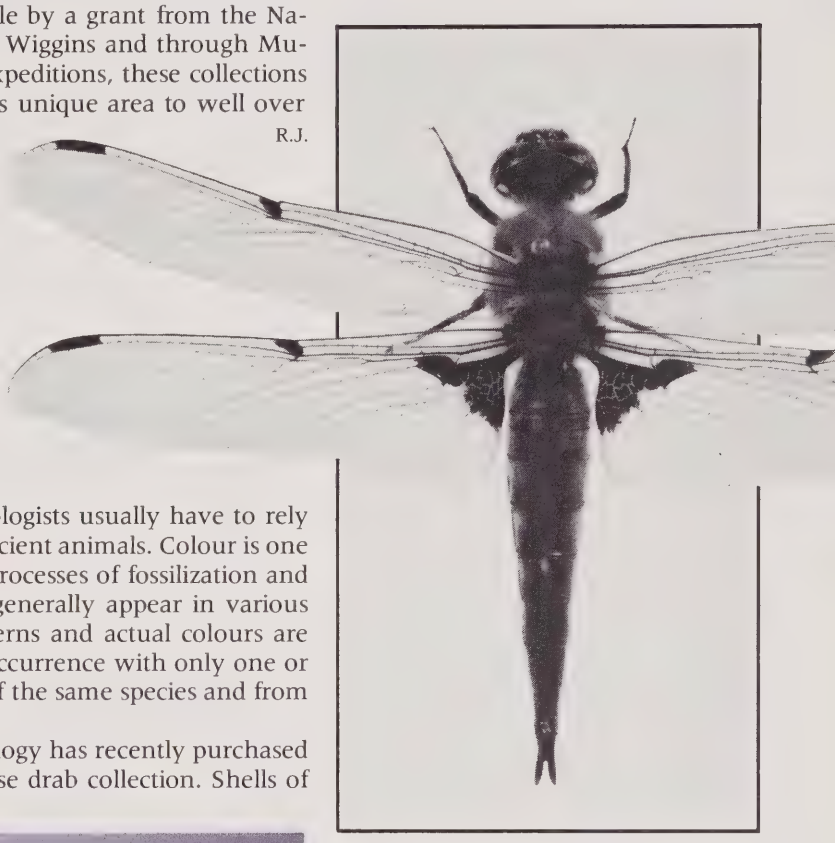
The pieces, now lodged in the Egyptian Department, are mostly pottery vessels whose dates range from the Neolithic of the fourth millenium B.C. down through various Pharaonic and later periods to medieval Islamic glazed wares. The shapes are principally the bowls and jars of everyday use, but also include some moulded lamps. This collection of 350 pieces also features a carved wooden coffin of the 1st century, decorated with a stylized representation of necklaces and a pair of amuletic animal deities facing one another. In addition, there are about thirty Roman and Byzantine bronze coins from various sites and a small eye-cosmetic vessel made of blue anhydrite, a fine blue-grey stone, which dates to about 1600 B.C. and originated some 150 miles away in the Nile Valley. At a time when scientifically excavated antiquities are increasingly difficult to acquire, the Museum is most fortunate to be able to add this interesting and varied material to its collection.

A.J.M.

Twelve weeks of intensive field work in the Yukon Territory and neighbouring Alaska have yielded nearly 15,000 insect specimens for the collections of the ROM's Entomology Department. Taken from as far north as Alaska's Brooks Range, the material includes all types of northern insects, ranging from the aquatic larvae of dragonflies (the adult of which is pictured here) to small secretive beetles found at the edges of snowbanks.

The expedition is part of a long-term departmental project to investigate Canada's northern insect faunas, and was made possible by a grant from the National Science and Engineering Council to Dr. G.B. Wiggins and through Museum funding. Combined with those of previous expeditions, these collections bring the total number of ROM specimens from this unique area to well over 100,000.

R.J.



When reconstructing the life of the past, palaeontologists usually have to rely on conjecture for the colour patterns and hues of ancient animals. Colour is one of the first features to be destroyed in the normal processes of fossilization and unless it is replaced by colourful minerals, fossils generally appear in various shades of drab grey. Very rarely, the original patterns and actual colours are preserved in fossil shells. This can be a capricious occurrence with only one or two shells retaining a colour pattern, while others of the same species and from the same deposit are plain.

The ROM's Department of Invertebrate Palaeontology has recently purchased several fossils which will add colour to an otherwise drab collection. Shells of

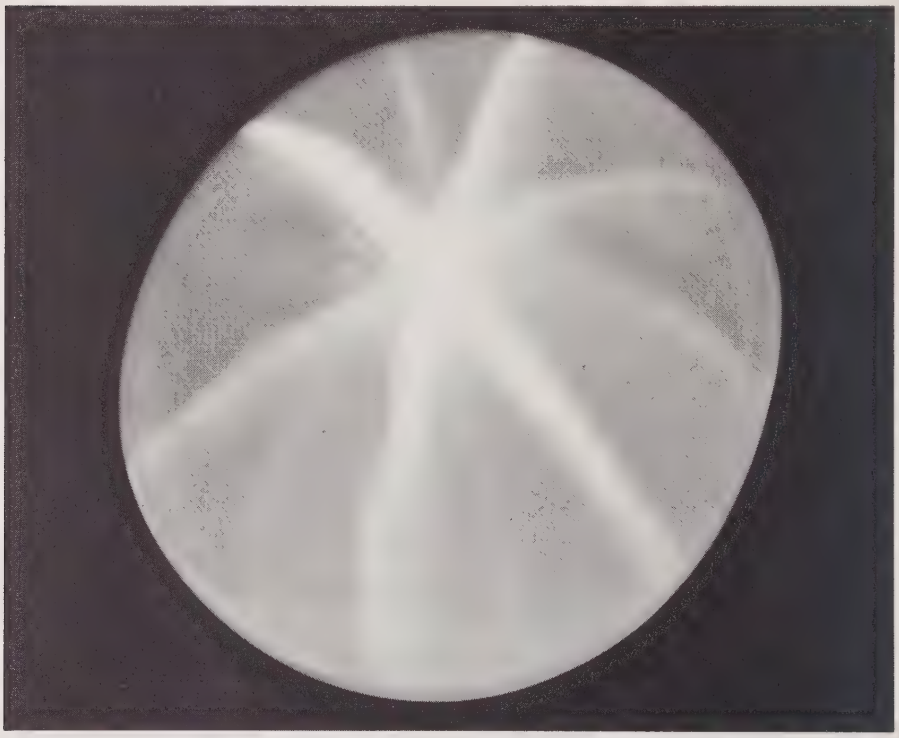
A fly and flowers preserved in amber. This fossil specimen is four million years old.

the Thorny Oyster *Spondylus* species attached to a piece of coral and the snail *Murex* species from Miocene deposits of the Dominican Republic show as much colour after 15 million years as modern seashells do today. The Carboniferous scallops *Streblopteria sublobata* from Derbyshire, England, have retained their striped pattern for 325 million years, although the original colour has faded.

One fossil prized for its rich colour is amber, the fossilized resin of ancient trees, in which insect and plant remains are often trapped. The recent purchase includes two small pieces of amber containing exquisitely preserved tiny flowers.

The specimen illustrated, from the Pliocene (4 million years ago) of Tanzania, contains two 5-mm-long flowers and a tiny fly. Amber from this locality is unusually pale and clear. J.W.

Some unusual gemstones were acquired at the 1983 Tucson Gem and Mineral Show, all of which are significant additions to the ROM collections. The photograph shows a magnificant "star" quartz from Sri Lanka that has been cut into a high cabochon with a frosted base. The stone weighs just over 200 carats and is a pale milky grey colour. It is remarkable in that seven six-rayed stars can be



found by turning the stone, as well as six four-rayed stars. The asterism is caused by crystallographically oriented needles that reflect the light to produce the rays of the stars.

A beautiful deep-golden-coloured anglesite of 24.32 carats from Morocco makes a perfect companion for the colourless one of about the same size already in the collection. A faceted sodalite from Brazil (2.88 carats) and a brilliant, pale pink cerussite from Namibia (26.47 carats) are other exotic acquisitions. A tourmaline from Zimbabwe (6.81 carats) is a very unusual chartreuse colour and unlike any other tourmaline in the collection. Another rare tourmaline, the colourless variety called achroite from Afghanistan (5.41 carats), was a gift from Mr. Arthur T. Grant of Hannibal, New York, and Mr. Sean Sweeney of Brookeville, Maryland. R.I.G.

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COSTUMES FROM THE BALLETS

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A 1914 programme for *Les Papillons* shows dancer Mlle Maikerska wearing a costume that is probably one of those acquired by the ROM (see illustration on page 24). When the dancer was in motion, the rows of ruffles on the skirt and sleeves would give a fluttering butterfly effect.

RUSSES

A COLOURFUL EVOCATION OF THE DIAGHILEV ERA

Izabella Krasuski,
Joyce Whiteford,
and Mary Holford

AMONG the 13,000 items in the Royal Ontario Museum's textile collections is a group of thirteen costumes that once belonged to famous ballet companies of the early 20th century, the majority of them to Diaghilev's Ballets Russes. In addition to their intrinsic interest, the costumes also have considerable historical significance, for it was Sergei Diaghilev and his Ballets Russes that initiated the great renaissance of ballet in the second and third decades of the century, sweeping away many of the stale conventions of what had become a largely stereotyped art form and revolutionizing the art of dance in Europe. This revolution was characterized by bold new concepts not only in choreography but also in costume, décor, music, and lighting, all integrated into a unified artistic whole. Among Diaghilev's collaborators were such composers as Stravinsky, Ravel, and Prokofiev; the choreographers Fokine, Balanchine, Nijinska, and Massine; and painters and designers such as Picasso, Matisse, Bakst, Chirico, and Derain, to name only a few.

The costumes in the ROM's possession were in use during the period from 1912 to 1939. Nine of them were worn by Diaghilev's company. After his death in 1929, many members of his company joined Colonel de Basil's Ballets Russes de Monte Carlo. Two of the costumes in the ROM collection were designed for and worn by de Basil's company. The remaining two were made for Pavlova's company in the 1920s. Written records, and the dancers' names inscribed in the costumes themselves, show that the costumes were worn by, among others, Baronova, Grigorieva, Pavlova, Obidenna, and Svetlova.

The costumes formed part of a much larger collection that, together with the accessories and props from the ballets, was sent to Montreal at the outbreak of World War II for safe-keeping. Thirty-one trunks of costumes and accessories, twenty-six cases of curtains and drops, and eleven cases of props and written records were placed in a warehouse by a sponsor of the original Diaghilev company, Mr. Diamentidi. Ironically, though they had escaped the perils of war, they suffered smoke damage when a minor fire occurred in the warehouse. In the late 1950s the costumes and other items were removed to another warehouse, where, as a result of another fire, they were completely saturated with water from firemen's hoses. Because of the damage and the escalating cost of storage, Mr. Diamentidi decided to disperse the collection. A grant from the Canada Council in 1961 made it possible for the Royal Ontario Museum to acquire the thirteen costumes.

THE BETTMAN ARCHIVE

Sergei Diaghilev, founder and impresario of the Ballets Russes.

One of the costumes in the collection is that of a Cossack. It was designed by André Derain and was worn, probably by Nicolas Zverev, in *La Boutique Fantasque*, a ballet presented by the Ballets Russes for the first time at the Alhambra Theatre in London on 5 June 1919. Another ballet that received its first performance during the same season at the Alhambra was *Le Tricorne*. Two costumes designed by Pablo Picasso for this production are also in the collection. One, a peasant's costume, was worn by "Petroff", possibly A. Petrov, and someone called Kat (probably a shortened name). The other costume is that of the Dandy, a role danced at the première by Stanislas Idzikowsky.

Two capes of cream and olive silk are thought to have been worn in *Pe-*

Above: The costume of the Naughty Student from *Scuola di Ballo*. The green and yellow appliqué stripes and frilly underpants of this costume were remarkably restored by the dry-cleaning to which all the costumes were treated.

Right: The Peasant costume from *Le Tricorne* (The Three-Cornered Hat).

trouchka, first produced at the Théâtre du Châtelet in Paris in 1911. Both capes are stamped inside "Direktion des Russischen Ballets, Sergei von Diaghileffs" and are marked with the names of several female members of the company, presumably of the corps de ballet. The designer of the costumes and scenery for *Petrouchka* was Alexandre Benois.

A costume designed by Comte Etienne de Beaumont for *Scuola di Ballo* was worn by the Naughty Student. The ballet was first performed in 1924 by Diaghilev's company, and after his death by Colonel de Basil's company in Monte Carlo. The costume was worn by Lvova and possibly, in the 1933 production, by Delarova.

Also in the collection is a dress of yellow and white silk with wings designed by Léon Bakst for *Les Papillons*, a ballet first performed in April 1914 at Monte Carlo by Diaghilev's company. Four dancers' names are written in the dress, but none was in a leading role. It is possible that the two capes mentioned above were made for this ballet rather than for *Petrouchka*.

The costumes and décor for *Les Femmes de bonne humeur*, presented for the first time by Diaghilev in Rome in 1917, were also designed by Bakst. The two dresses from this production in the ROM collection were probably worn by members of the corps de ballet. Both are of silk, one rust-coloured, the other pale and navy blue with silver lamé flounces and panels; both were worn over white hooped petticoats.

The two costumes designed and made for Pavlova's company consist of a shepherdess's dress worn by a member of the corps de ballet in 1922 (the name of the ballet is not known) and a red tunic probably worn by Pavlova herself in *The Red Poppy* in the period 1926–1931. Both dresses were made by Mlle

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Pablo Picasso designed the costumes and scenery for *Le Tricorne*; shown here is the costume of the Dandy. Repairs to both the Dandy and the Peasant costumes will be minor compared to those required for most of the dresses.

Manya (Manya Charchevenikova), who was brought to London from Petrograd in 1911 as assistant to Pavlova's costumier and remained with the company as Pavlova's personal dresser until Pavlova's death in 1931.

Two costumes in the collection that are chronologically the latest were designed by Cecil Beaton for a ballet entitled *Le Pavillon* (not to be confused with the earlier and better known ballet *Le Pavillon d'Armide*). *Le Pavillon* was given its première at Covent Garden Theatre, London, in July 1936 by the Ballets Russes de Monte Carlo. While both dresses may well have been worn at the original performance, the documentation allows us to conclude only that they were probably worn at the 1939 performance. The first dress was worn by both Grigorieva, a Russian dancer who started her career with the company in 1932, and Svetlova, a Parisian of Russian parentage. Both dancers became soloists with the Original Ballet Russe, an offshoot of the Ballets Russes de Monte Carlo, in 1938 and 1939 respectively. The second dress was worn by Lvova and Geneviève Moulin.

The thirteen costumes and their accessories provide us with interesting examples of the variety of the designs employed by the Ballets Russes and its immediate successors, and of the manner in which the designers coped with the constraints imposed by the purpose for which the costumes were intended. A ballet costume, for example, must exhibit the best possible line both in movement and in repose; it should not be heavier than absolutely necessary or interfere with the free movement of the dancer; and it must be executed in colours that will harmonize with the décor and with the other costumes while at the same time remaining distinct and easily visible against them. In meeting these requirements the designers of the costumes showed considerable ingenuity.

Miss May Jarratt of the ROM Members' Volunteer Committee at work on the Peasant costume. Miss Jarratt also did much of the painstaking needlework repair on the rust-coloured dress from *Les Femmes de bonne humeur*.

By the time the costumes reached the ROM the principal problem, in consequence of the damage wrought by smoke and water and long storage in trunks, was one of conservation. Insects, particularly moths, had feasted on the woollen parts of the costumes, but some of the worst damage had been done by damp and water. This damage went far beyond the inevitable mould and mildew. Water had caused the bamboo and whalebone stays in the bodices of the dresses to split and warp and, in so doing, to tear their material fastenings. Motifs that had been fastened with glue had become detached. One of the most devastating effects of water was the rusting of the iron hoops in the petticoats, which had caused widespread stains. Sometimes the brittle iron components had been converted entirely into powdered rust. Hooks-and-eyes and studs made of brass had corroded, leaving unsightly stains and weakened attachments. Some of the materials (for example, the yellow silk of the dress from *Les Papillons*) had been delicate even when new, and these had suffered particularly badly. Others had been subjected to especially hard wear on stage, a fact attested to by split seams, tears, holes, and earlier repairs. All were filthy, although this was not always immediately perceivable because of the general state of decay.

Welcome financial assistance to the solution of the conservation problem was given by the National Ballet Volunteer Committee. On receipt of the donation, the Textile Department of the Museum called upon the Conservation Department to diagnose the costumes' conservation needs. From this point events have moved forward, with the help of a great many experts in different fields, and now most of the problems have been surmounted.

At the outset it was evident that the first necessity was cleaning, not only for

From *Les Papillons*, a yellow silk butterfly dress. The dress is shown before repairs, with split seams, holes and frays, and torn sleeves. Before treating the costume the conservators had to remove some previous repairs, large patches on the bodice that did not match the original silk and had been sewn on top of the fabric. The wings that accompany the costume, which suffer from a badly rusted metal frame and rotted organdie, still await treatment.

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Right: Shown after conservation, a rust-coloured crêpe de chine dress from *Les Femmes de bonne humeur* (The Good-Humoured Ladies). The main repair to this dress consisted in securing the white satin and gold thread appliqué motifs, many of which had become detached or loose. The petticoat hoops were treated and covered with linen tape. One white undersleeve is missing and a decision about whether or not to replace it still has to be made; conservators prefer to repair original materials rather than to replace them.

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Pavlova's crêpe de chine tunic from the *Red Poppy*. This simple dress shows the influence of Isadora Duncan, and is of the same basic design as are all of Pavlova's shift dresses.

Below: Shown after conservation, a winged insect costume with a velvet bodice designed by Cecil Beaton for *Le Pavillon*. This fantastic creation required complicated repairs. Tears in the skirts—five layers of tarlatan coloured blue, apricot, green, pink, and mauve—were repaired with fine crêpeline and colour-matched silk or cotton thread. The wings and front frill had to be taken entirely apart, repaired, strengthened, and reassembled.

aesthetic reasons but because the residues of soot and grease and sweat represented continuing dangers. Because of the variety of the materials used in the costumes, and the differing reactions of each of them to water, cleaning posed a major challenge. Organic solvents can be very effective in removing grease and sweat but can be damaging to fragile fabrics and to various plastics used in accessories. After examination of the costumes, it was decided that dry-cleaning would be the safest method of proceeding, though it would not solve the problem of the badly rust-stained petticoats. Before cleaning was begun, extensive condition reports and documentation, both written and photographic, were undertaken, so that the costumes could be properly reassembled. Then the metal attachments—stays, hoops, hooks-and-eyes, and so on—were removed for separate treatment. Other elements needing separate treatment, such as wings, petticoats, and lace collars, were also detached. The result of the initial cleaning, which was funded by the donation from the National Ballet Volunteer Committee, was a very noticeable brightening and freshening of the costumes. With this heartening beginning, the first hurdle was behind us and we were ready to tackle the next stage.

Of the thirteen costumes, seven were in very bad condition. The others needed only minor and relatively uncomplicated repairs—the patching of holes and the mending of splits and frayed areas. In general, the ballerinas' costumes had suffered more than those of the male dancers. One, however, the Naughty Student's dress from *Scuola di Ballo*, was restored by cleaning to an almost immaculate state. The corsage of artificial flowers had sustained most damage, but after the stems had been stiffened with flossed wire and the leaves and petals flattened with a hot spatula, the dress was ready for display.

The more badly damaged costumes, however, presented the Conservation Department with challenges of daunting proportions. The purpose of conservation is always, so far as possible, to repair and retain the original materials; replacement is undertaken only when the existence of the object would otherwise be endangered. In the repair of the shepherdess's costume, the delicate laces, after being washed in the laboratory, were preserved by being secured with a cotton thread, brought especially from Belgium, to a fine silk crêpeline that supported the weak and torn areas. The bamboo stays of the bodice, though broken in many places, were left in position, but new stays were placed

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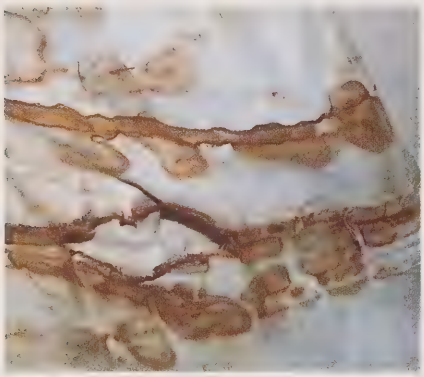


Corroded metal hoops of the petticoat for the blue and silver dress from *Les Femmes de bonne humeur* caused massive stains in the fabric and, in some areas, rotting.

beneath them to provide the support necessary to maintain the shape of the costume. The metal fastenings were detached, treated by both mechanical and chemical means for the removal of corrosion, coated with an inert lacquer to inhibit further corrosion, and then reattached.

One of the most difficult tasks in the whole project was the conservation of the dress of dark and pale blue silk with silver lamé worn in the production of *Les Femmes de bonne humeur*. The bodice required only patching, the restitching of seams, the replacement of the stays, and other relatively small repairs. The repair of the double-layered, hooped petticoat, however, was another matter. The rusting of the metal hoops had caused not only massive discolouration but also, in some areas, the complete rotting away of the surrounding material. After the hoops had been removed for separate treatment, the petticoat was washed in distilled water with a gentle soap called Orvus. This removed dirt, but not the rust stains. Several tests were carried out on small pieces of the rust-stained material to see if the stains could be removed by chemical means. Some had no effect; others did lighten the stains, but the long immersion required posed a threat to the material. In the end, the stains proved irremovable and had to be left. Areas where the rust had rotted the material away completely were given a support fabric underneath. This process required fabrics of seven

Below: The shepherdess's costume before conservation. *Right:* After conservation. The lace collar, sleeve ruffles, and apron were detached and carefully washed by hand in distilled water with a very gentle soap. Before they were reattached, a fine crêpeline support was sewn on. Modern stays were placed beneath two fractured bamboo stays in the bodice to return the dress to its original shape.

BILL ROBERTSON, ROM

different colours to match all the areas where discolouration had occurred. The tapes that held the hoops had all to be relined, and then the hoops, with their new cotton tips, were reinserted. The intricate construction of the petticoat with double layers of hoops added considerably to the difficulty of the operation. Also, it was discovered that the reinsertion of the hoops would put great tension not only on the hoops themselves but also on the weakened fabric. This danger was overcome by trimming a few centimetres from the hoops so that they would maintain the shape of the petticoat without strain. The petticoat was then reattached to the dress.

By such means, with ingenuity, patience, and endless hours of painstaking labour, all the costumes that presented the major problems have been given their best possible appearance. The costumes of the male dancers, the two capes, and two dresses still await repairs, but these involve no complicated problems; all that is required is time and routine work before the collection is ready for display.

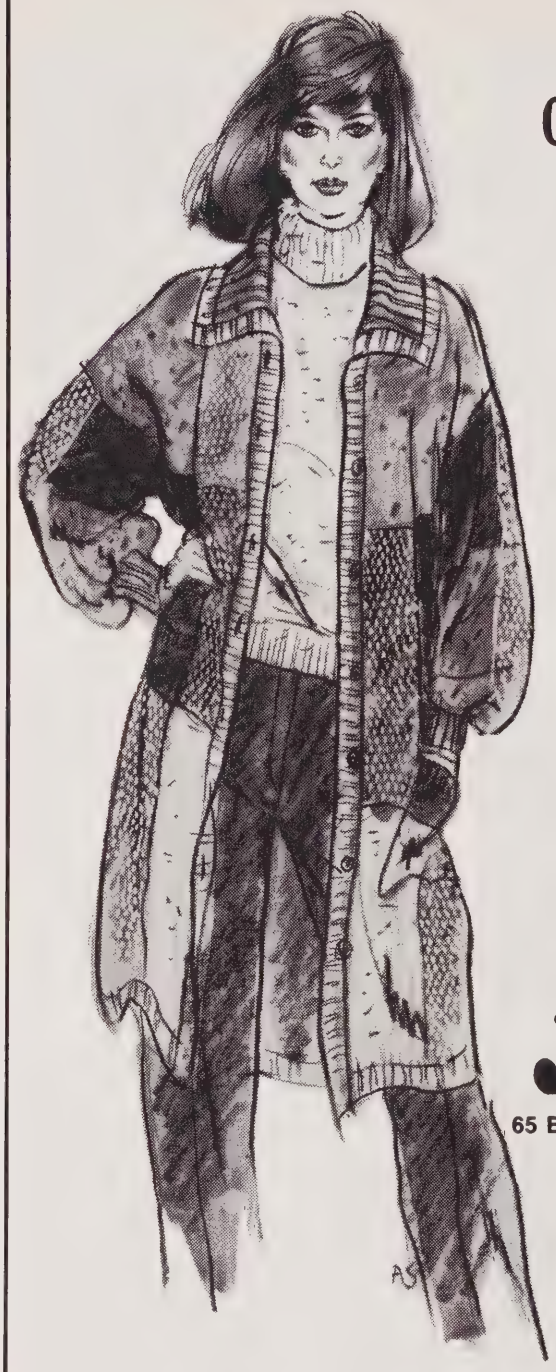
Of course, even after conservation, the costumes will remain fragile and liable to damage if mishandled or subjected to unfavourable environmental conditions. Carefully tended, however, and with the proper display techniques, they will provide a fascinating evocation of one of the most brilliant eras in the history of ballet.

Shown after conservation, the blue and silver lamé dress from *Les Femmes de bonne humeur*. What were at first thought to be stains on the sleeves and the pale blue skirt panels were revealed by dry-cleaning to be painted designs.

Izabella Krasuski joined the ROM *Conservation Department in 1974. Her work in textile conservation began in 1961 in the Royal Castle in Cracow, on the famous collection of 16th-century Flemish tapestries that was stored in Ottawa for safekeeping during World War II. Her involvement with the Museum's enormous collection of textiles led to, among other projects, her work in Peru for several weeks for the "Gold for the Gods" exhibition in 1976.*

After completing her bachelor's degree in archaeology and her master's of artifact conservation, Joyce Whiteford worked on waterlogged artifacts recovered from the Annie Falconer *shipwreck. While she has been an intern at the* ROM*, she has worked on ethnographic material. Her current contact with the Conservation Department entails work on all types of textiles, Coptic and Islamic textiles in particular.*

Mary Holford is assistant curator in the ROM*'s Textile Department. Since joining the Museum in 1954, she has worked with the collection of fashion costume and relevant material. A native of Toronto, she is a founding member of the Costume Society of Ontario and a member of the Fashion Group Inc., Toronto.*



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A Shadow in the Forest
Stalking the tinamou in Belize

James A. Dick

Themselves but the shadows of a shadow world
Alfred Lord Tennyson

BEFORE I visited Belize, I would have thought that it was only in movie cartoons that a bird would launch itself from a treetop and then, pointing itself resolutely earthwards, dive straight into the forest floor, rendering itself unconscious upon impact. But then, before I visited Belize I was not so well acquainted with the Rufescent Tinamou.

There are forty-seven species of tinamou distributed through South and Central America as far north as southern Mexico. The smaller of them are about the size of quail but others are as large as chickens, and they bear superficial resemblances to both chickens and partridges. The species we encountered in the rain forest of Belize have a flight range of only about 30 metres and a movement in flight that can only be described as awkward. To be honest, I did not myself observe the kamikaze-like behaviour described in my opening paragraph—it was related to me by Dr. David Pendergast—but I had no difficulty in believing it. The tinamou's usual mode of flight is to rise straight up in the air with rapid wing-beats, progress a short distance over or through the trees, and then come straight down again. In its descent it is apt to collide with any branches or twigs that obstruct its vertical flight-path, so that its return to earth is often accompanied by a rain of leaves and twigs, and sometimes feathers.

Their short-comings as aviators being what they are, it is understandable that tinamous prefer to remain terrestrial animals and to run rather than to fly from

The Greater and Rufescent Tinamous displaying the effect of cryptic colouration and counter-shading.

DIANA EDMISTON

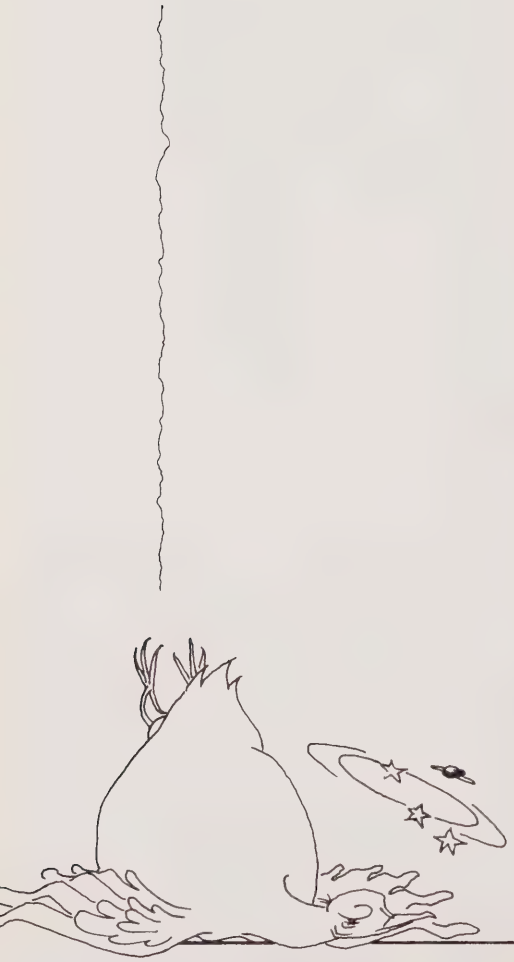
potential danger. In this role—walking, running, and hiding—they are much more successful, and it is almost impossible to find and observe them unless they can be decoyed by imitations of their call. In avoiding observation they are greatly helped by their natural camouflage. Their general colouring is in various shades of brown, with darker bars on their dorsal plumage, and lighter, almost white, vermicular markings on their under-surfaces. The light striking down through the trees from above lightens the upper surfaces while the naturally lighter under-surfaces remain shadowed. As a result, the bird blends perfectly into its background, appearing to the observer almost as a mere shadow.

The Royal Ontario Museum's particular interest in tinamous arises from a joint project of Dr. Alan Baker of the Department of Ornithology and Dr. Chris McGowan of the Department of Vertebrate Palaeontology to investigate the evolution of bird flight. The project involves an inquiry into the relationships between the non-flying birds (ratites), such as the rhea, emu, ostrich, and cassowary, and the flying birds (carinates). The tinamou is of particular interest in this connection because it is one of the most primitive of the flying birds.

My own purpose in visiting Belize was to obtain material for the new ornithology gallery. Four species of tinamou are found in Belize, two of them in the neighbourhood of Lamanai, a Maya site being excavated by Dr. Pendergast. One of the two, the Greater Tinamou, inhabits the mature rain forest that extends north of Lamanai; the other, the Rufescent Tinamou, prefers the less mature rain forest and secondary growth.

The tinamou is not naturally afraid of man when encountered in areas far from human habitation. During an earlier field trip in Guyana I had been able to walk up to a flock of Greater Tinamous and observe them for five minutes before they disappeared into the undergrowth. But tinamous are widely hunted as food, and in Belize they proved much harder to observe. In order to study their behaviour, I had to remain nearly motionless near a creek in the forest for long periods and patiently imitate their eerie, haunting call, which is somewhat reminiscent of the loon's. It took up to an hour to lure the Rufescent Tinamou out of hiding, and from two to four hours to induce the Greater Tinamou to make an appearance. Nor is it only persistence that is required on the part of the observer. One mistake in the call, one note too few or too many, one error in key or pitch or volume, will warn the bird off so that it will refuse to respond at all. Often the bird can be heard walking on the dry leaves of the forest floor in a semicircular path around the observer long before it comes into sight. If the volume of the call is not decreased as the bird is heard approaching, it will probably detect the observer's presence and turn back into the forest.

The long periods of motionless waiting are not made any more tolerable by the incidental hazards to which the intruder in the rain forest is exposed. Most of the vegetation either stings, irritates, burns, or cuts, and some species manage to inflict a combination of these unpleasantnesses. There are grasses with razor-like blades that slash any skin that comes into contact with them, and vines with spines so sharp that their penetration of the skin is unnoticed until the victim takes a step away and finds his flesh being ripped. In one species of tree the thorns harbour fire ants that inject formic acid into the punctures made by the thorns, with exquisitely painful effects. Among insects the tabanid or doctor fly is a creature of peculiar virulence, whose bite causes painful swelling and inflammation with lesions. With all these afflictions, the observer has no easy task in remaining motionless while waiting for the wary tinamou to show up. On three different occasions I lost the opportunity to observe a bird because my threshold of discomfort was reached at the critical moment.



However, the periods of waiting also had other and more pleasant distractions. I was able to observe a great many species of birds that were less reticent than the tinamou about public appearances, and the howler monkeys were a reliable source of comic relief.

Although the tinamou has adapted to limited human encroachment in its habitat by acquiring the habit of concealment, the species is threatened in two ways. The most serious threat is the increase of human population, which has accelerated the rate of forest clearance to make way for farming and has

brought the harvesting of timber resources. Even the most remote mature forest is now accessible, with the result that the habitat of the tinamou is being progressively disturbed and diminished, particularly where clear-cutting is practised. The result of this practice can be clearly seen in El Salvador. In Belize the species of tinamou most adversely affected by this process is the Greater Tinamou.

The second danger, which threatens all species of tinamou, comes from the predations of domestic dogs. Even the Rufescent Tinamou is not found anywhere close to human habitation, even though the habitat may be in other respects ideal for the species.

When it comes to a choice between a quickly realizable improvement in the living conditions of a human population and the long-term maintenance and improvement of the environment, the environment usually takes second place. And this is understandable, at least to those who must otherwise continue to endure wretched living conditions. But in the end human welfare itself is dependent upon the maintenance of the ecological balance of the environment—the two are not antagonistic but mutually dependent. Once a tropical rain forest is removed, the leaching effects of the rains on the shallow soil remove the nutrients, and the area becomes a biological desert. Somehow a compromise must be effected, or everyone will be the poorer. An obvious solution to the problems caused by the clear-cutting of rain forests is the controlled harvesting of the forest as a renewable resource. Once the system was in operation the incentive to protect and maintain the forest would be clear to all.

The expedition to Belize was without question a success. Specimens of two species of tinamou were obtained for the new ornithology gallery, and Dr. Baker and Dr. McGowan have more data for their research project. I was able to gain further insight into the delicate balance of the tropical rain forest and, even more, into the adaptive nature of that shadow of the rain forest, the tinamou.

PETER KNAPTON

The habitat of the Greater Tinamou: the mature rain forest.

Jim Dick is a curatorial assistant of the ROM's Department of Ornithology. He was born in Missouri and obtained an M.Sc. at the University of Toronto. In 1966 he joined the ROM where he specialized in adding to the collections; he is now the collection manager for his department. His current research on the natural history and taxonomy of tinamous reflects his interest in tropical bird species.

CENTURY VILLAGE, LANG

David A. Young

A village has started up where formerly a thick pinewood covered the ground; we now have within a short distance of us an excellent sawmill, a grist-mill, and store, with a large tavern and many good dwellings.

C.P. Traill, *The Backwoods of Canada*

THIS passage from a letter written by Catharine Parr Traill in 1834 is a description of the little village near Peterborough where she and her husband had settled just two years earlier. It can also stand as an accurate, though incomplete, description of Century Village.

In 1966, a small group of people living in Peterborough County conceived a plan to gather together on one site representative examples of the original pioneer buildings scattered throughout their county, and to create a living museum. The first problem, that of finding a suitable site for the proposed village, was solved with eminent success. The twenty-five-acre site of the museum lies on the Indian River near the village of Lang, a few miles southeast of the city of Peterborough, framed to the north and south by two mills built in the first half of the 19th century. These mills, the Lang Grist Mill (1846) and the Hope Sawmill (1836), have both been renovated by the Otonabee Region Conservation Authority and are in working order. Many visitors to Century Village include these two mills in their tour.

The selection of this excellent site was a critically important first step in the realization of the dream of the Peterborough County Council. Equally important was the selection of an outstanding authority on period renovation, the late B. Napier Simpson, Jr. Simpson drew up the master plan for Century Village in 1966 and directed every aspect of its development until his death in 1978. Since then all work at the Village continues to be done in accordance with his original recommendations. As a result, Century Village has won acclaim not only for its attractive setting and popular modes of presentation but also for its historical accuracy.

Simpson wrote that Century Village was established to complement other Ontario museum villages, not to compete with them. "For the most part, the pioneer village museums tell the story of community life only to 1867—we have chosen to span the entire century . . ." (from 1820, when settlers first began arriving in Peterborough County, right through to 1899). Hence the name, Century Village.

In telling its story, this living museum has the unique advantage of being able to draw on the work of a number of renowned local authors. Catharine Parr Traill, Susanna Moodie, Anne Langton, and others have left us vivid word pictures of the flora and fauna of Peterborough County, of the trials of settlement,

From time to time Rotunda will be running articles on the activities and histories of other museums in Ontario. Century Village is the second feature in the series, "Touring Ontario's Museums".

Opposite page: The Lang Grist Mill, built in 1846, burned in 1896 and was rebuilt the same year. It is still producing whole wheat flour.

Colour photographs on pages 32–37 are by Hans Moritz.

TOURING ONTARIO'S MUSEUMS

and of everyday happenings in the early history of this part of Ontario.

When the first settlers took possession of their land, their most pressing and urgent need was shelter. This usually took the form of a rude one-room log cabin. Neighbours would gather for a cabin-raising "bee" to get the new family started. Century Village contains just such a log cabin, built in the 1820s only a mile from its present site. Its owner was David Fife, the Peterborough County farmer who developed the famous Red Fife wheat, the early-maturing, rust-resistant variety of spring wheat that was grown in Canada for 60 years and is the parent of the equally famous Marquis wheat. The Red Fife strain opened the Canadian West and made Canadian wheat famous throughout the world. It was first ground into flour in the neighbouring Lang Grist Mill.

Once his family was safely housed in a log cabin, the settler worked to clear his land and plant his crops among the pine and oak stumps that dotted his fields. When he was fairly well established, he would build a more substantial dwelling. Fitzpatrick House, built in the 1840s, is typical of a settler's second home. Since stoves were scarce, cooking at Fitzpatrick House was done in the six-foot-wide stone fireplace, which was also the only source of heat. Home-made candles were used for lighting, and water was carried from the well in buckets.

Milburn House, built in the 1850s, is almost luxurious in comparison to Fitzpatrick House and the Fife Cabin. It is heated with two stoves, and there is a pump in the kitchen. Coal-oil lamps had been invented by the time Thomas Milburn purchased this house in 1877.

More than twenty original buildings at Century Village provide a multitude of insights into the life of the settlers who came, for the most part, from England, Ireland, and Scotland, to settle in Peterborough County during the course of the 19th century.

One of the buildings that impressed me most strongly on my first visit was the schoolhouse. In 1886, by which time there were forty children of school age

The one-room log cabin that belonged to David Fife.

living in the South Lake Settlement of Belmont Township, the settlers built this schoolhouse of cedar logs. All eight grades were taught in this one room, and the children still used slates and slate pencils for some of their written work.

It was almost closing time when I found the schoolhouse. There was no one else in sight, and the atmosphere in the room was almost tangible. From the moment I stepped inside I had the impression that the children who had suffered and triumphed here so long ago had only just left. Their slates and slate pencils lay on the original wooden desks, on which were carved ancient juvenile graffiti and innumerable variations of "Tom loves Mary". The wood stove, the oak-framed wall clock, the water bucket and dipper, the stuffed owl, even the strap hanging at the front of the room—grim reminder of the strict discipline of pioneer education—all the minute details painstakingly reconstructed by knowledgeable and dedicated museologists conspired to evoke this fleeting feeling of having stepped into the past—the authentic experience that historical museums exist to provide.

The church at Century Village possessed a similar atmosphere and was as evocative in its way as the schoolhouse. The Glen Alda Church was built and paid for by local residents on donated land in 1898. Preachers would travel, often on horseback, to three or more churches of this kind each Sunday. The washbasin in the vestry allowed them to wash away some of the dust of travel before beginning the service.

The blacksmith shop, the cider mill, the cheese factory, the shingle mill, and the print shop are all operated by highly skilled people. During my visit to the Village I found Mr. Jack Hope at work in the blacksmith shop. Mr. Hope is the 90-year-old grandson of the original owner. People like Mr. Hope are passing on some of their knowledge and skills to younger people, but they are irreplaceable. Their presence in the Village is an important part of its life.

A principal and especially enjoyable feature of the Village is the opportunity to sample what the pioneers ate and drank. Fresh cider, hot bread just drawn from a brick oven, cheese made at the cheese factory—these and other foods make a visit more than a merely intellectual experience. Indeed, not only taste, but all of the senses are engaged. A whiff of the open fire where candles are being made mingles with the scent of freshly sawn cedar shingles. The distant sound of the steam engine that powers the saw at the shingle mill provides a *basso continuo* for the bleating of the few privileged and trusted sheep that roam the Village at will.

The Keene Inn is a pleasant place to stop for a glass of cider. This large, fourteen-room, L-shaped building represents the country inn of the 1870s. Because in those days transportation was slow and undependable, taverns were plentiful and were very important for travellers. At the time of Confederation the most expensive room in the house, complete with tin bathtub, cost 75¢ for the night, but for 10¢ you could always sleep on a pallet of straw with a dozen others in the "flop room".

Although you can now buy only rock candy and a few other sweets in the General Store and Post Office, the shelves are filled with all the myriad goods that were offered for sale in 1858 when the store was built. At that time farmers could barter eggs and butter for supplies if they had no money.

A vital and ongoing part of the work of developing this living museum is the addition of "historical landscaping" to create the true ambience of a pioneer village. There are examples of many kinds of fences used by the early settlers: root, snake, stone, stake and rail, workman, and slab and picket. Clothes lines and woodpiles, rain barrels and water-pumps, are all part of the scene to be observed from the paths that criss-cross the village. In the gardens there are vegetables and flowers and a great variety of herbs such as sage, tarragon, oregano, sweet basil, thyme, parsley, dill, mint, and others that were cultivated by the early settlers. The seeds of many of these plants were obtained from Cornell University in New York State, and they produce plants comparable to those grown in Canada one hundred years ago. These small details of historical landscaping are executed with great care to produce the most natural and authentic setting possible.

Jack Hope, grandson of the original owner, plying his trade in the blacksmith shop.

MARGARET MACKELVIE

View of Century Village from across the Indian River. From left to right can be seen Milburn House, the Glen Alda Church, Fitzpatrick House, and the Keene Inn.

The curator of Century Village, Dr. Margaret MacKelvie, has been involved with this living museum since its opening in 1967. A dedicated museologist with an evident love of history, Dr. MacKelvie has a very deep and personal commitment to Century Village and is the guiding light and driving force behind its operation. From mid-May to mid-October, Dr. MacKelvie and her full-time assistant curator, Dorette Carter, are joined by a caretaker, a supervisor of interpreters, over 30 interpreters, and 200 volunteers ranging in age from 5 to 95 years.

Children dressed in pioneer clothes help to look after the ducks and other animals at the village, or pump the treadle of the wood lathe. Others work behind the scenes chopping firewood or helping to work the apple-press to make cider. As they carry out these various chores they learn many of the pioneer crafts, from making dried-flower arrangements to blacksmithing. "Without the children," says Dr. MacKelvie, "Century Village would not be complete."

In addition to the regular staff, college students are sometimes to be found working on special projects funded by a government grant. Last year, Sherry Guild, a student in the Art Preservation Technician course at Sir Sandford Fleming College, spent her summer treating a number of pieces of antique farm equipment and assorted buggies and sleighs. The first step in the process is cleaning. After surface corrosion has been removed from the metal parts, they are treated with tannic acid, which reacts with the iron to form a protective layer. Then both metal and wooden parts are coated with polyvinyl butyral (PVB). Besides protecting the artifact, PVB brings out the colour of the original paint. This process has now been documented on slides so that the regular staff at Century Village can carry on the work. The next piece on the list is a huge threshing machine, muddy and aged, which awaits treatment in one of the barns at the Village. Beautifully decorated with landscapes and pastoral settings, the machine was once owned jointly by four families who lived in Peterborough County.

Century Village offers a number of programmes to the visiting public. Any Sunday from May to October, visitors can see demonstrations of blacksmithing, spinning, early printing, shingle-sawing by steam-engine, weaving, candle-making, bread-baking, broom-making, flour-milling at the Lang Grist Mill, and log-sawing at the Hope Sawmill; they can also take part in hymn-singing to the accompaniment of a hundred-year-old pump organ, horse and buggy rides, and a variety of other interesting pioneer activities. There are also many special events during the season. One day might be devoted to sheep-shearing, fleece-washing, wool-carding, dyeing, spinning, and weaving, with special displays of

The Century Village print shop shows the standby of local information: a Washington letterpress.

early Ontario coverlets and quilts. On another, the emphasis might be placed on dairy activities such as cheese-making and butter-churning, with a variety of different kinds of cheese to taste or buy. Good food is a very important part of these special events at Century Village, especially at the annual corn roast. In addition to enjoying fresh corn and watermelon at close to pioneer prices, visitors on this special day can participate in log-rolling, water-jousting, log-sawing, a greased pole climb, and a variety of other contests—including rolling-pin throwing! When the crops have ripened, there is generally a day devoted to harvesting, with demonstrations of threshing by steam power, harvest displays, and a church service, "Bringing In the Sheaves". At the Pioneer Applefest, cider is pressed and sold at the Cider Barn. All these and many other activities help to recreate the authentic flavour of pioneer life.

Since its official opening in 1967, Century Village has grown and matured, while welcoming an increasing number of visitors. This year it is in the midst of a new stage in its development. Throughout the winter, construction crews have been busy building a new, 7000-square-foot Interpretation Centre. By the fall of 1983 displays and exhibits will have been installed, and the Centre will be opened to the public. For the first time in its history, Century Village will be able to offer programmes throughout the entire year. During the summer season, changing exhibits and an audio-visual presentation in the Centre will provide an introduction for visitors who wish to tour the Village. In winter there will be programmes for visitors of all ages—craft demonstrations, exhibits, workshops and school classes in bread-baking, block printing, rug-hooking, pottery-making, and other hands-on activities.

The Centre will also increase significantly the efficiency of the Village's administration. In the past, full-time staff have had to work in temporary quarters outside the Village during the cold weather. The new building will provide working quarters for the staff, including a conservation laboratory, and also, for the first time, adequate storage for the museum's collections, many of which have up to now been inadequately stored in off-site warehouses.

Though blessed with a unique site and a dedicated staff, Century Village could hardly have achieved its success without the wholehearted support of the local community. The group that first conceived the project, the people across the county who donated the buildings and most of the 10 000 artifacts in the collections, the volunteers who give generously of their time, the local industrial and community groups that offer assistance in many forms—these are some of the strands in that network of community support that is vital to the success of any museum.

PETERBOROUGH EXAMINER

Student Sherry Guild repairing an antique sleigh.

David Young joined the staff of the ROM *in 1968 as a member of the Education Department. Since then he has served as the head of Extension Services and from 1977 to 1982 as the head of Programmes and Public Relations. In April 1982 he was appointed head of Museum Advisory Services, a new department responsible for liaison between the* ROM *and its sister museums in Ontario.*

Shamma, Gábi, and Kamis

Traditional cotton costume in Ethiopia

Michael Gervers

THE ancient empire of Abyssinia, now contained within the borders of modern Ethiopia, boasts the longest historical record of any country in Africa; though 1700 km south of the Mediterranean at its nearest point, it belongs to the cultural sphere of the Mediterranean world. Its earliest monotheistic religious traditions are represented by the Falasha Jews, whose origins are uncertain but who were there when Christianity was introduced by Frumentius in the 4th century. Islam arrived during the 7th century, spreading its influence throughout the lowlands and in some highland regions during the next 800 years. Today, though nearly surrounded by Muslim states, Ethiopia remains predominantly Christian. All three religions continue to be practised under the new socialist government which replaced the regime of Emperor Haile Selassie a decade ago.

Despite Ethiopia's religious affinities with the Middle East, it does not share the pastoral and nomadic traditions of that region except in its dry, lowland border areas, which are populated largely by Muslims. The emphasis on wool production, characteristic of pastoralism, is also absent. In the Ethiopian highlands, which lie mainly between altitudes of 1800 metres and 3000 metres, people live by agriculture; in textiles, cotton predominates. Because of the year-round subtropical and temperate climate of the region, wool is generally not required; warm clothing, when needed, is made by increasing the thickness of the cotton cloth woven.

Recent research suggests that cotton cultivation was first developed in the northwestern part of the Indian subcontinent. The earliest piece of cotton cloth known, from Mohenjo-Daro in the Indus Valley, is thought to be nearly 4000 years old. From India the plant was carried in ancient times to southwestern Arabia, whence it was apparently transported during the first millenium B.C. across the Red Sea to what is now Nubia in the Sudan and Ethiopia. An early inscription records that when the Axumites of northern Abyssinia descended from their high mountain kingdom to the east and raided Meroë in the Nubian desert in A.D. 350, they carried off iron and bronze, but destroyed "stores of cotton and grain". These stores were presumably locally grown. Surprisingly, cotton does not seem to have penetrated lower Egypt, on Nubia's northern border, until after the Arab conquest and the expansion of Islam in the 7th century A.D., and it may not have become a commercial crop there before the 11th or 12th century.

Further evidence for a long tradition of cotton production in Ethiopia is the almost universal use of the pit-treadle loom. With this instrument, the warp is held horizontally along the ground while the treadles are operated by the weaver's feet in a pit dug directly beneath. The shafts are suspended from the ceiling or, if mounted outside, are supported by a simple frame; there is no warp beam. It has been suggested that this is an old type of cotton loom first developed in India, and it may well have reached Ethiopia by the same route as cotton itself. Coarse cloth up to a *kind*, or a yard (0.91 m), in width can be produced on the loom at the rate, according to one weaver, of six metres in eight hours. Finer cotton materials, which are extremely popular among the women who can afford them, would obviously take longer.

Today, the use of the pit-treadle loom, always operated by men, is being discouraged by the government which recognizes it to be a health hazard. The fact that the weaver must sit on the ground with his legs dangling in a deep pit makes him vulnerable to tuberculosis encouraged by the rising damp. In an effort to alleviate the hazards of this ancient technology, the government, working through the Ethiopian Handicraft Centre in Addis Ababa, is producing small, horizontal, bench hand looms. These are being used in increasing numbers by women in rural cooperatives.

A basic loom of the new type costs a cooperative about US $200, or $350 with all the attachments. It can be paid for over a two-year period at a minimum rate of $8 to $15 a month. The sum is certainly not unduly low in a country where the average annual income has been estimated at $117 per person. As it is, the cost is sufficiently high to prohibit purchases by individuals; the spread of the new loom will depend very much, therefore, on the success of provincial coop-

Opposite page: Shamma cloth market in the town of Shashamane, southern Rift Valley, Ethiopia.

Colour photographs on pages 38–44 were taken by the author with a Minolta XD11.

Highland weaver working the pit-treadle loom in the foothills of the Simien mountains, Ethiopia.

eratives. While admitting that the change from the old to the new looms may take years to accomplish, the administrators of the Handicrafts Centre are nevertheless simultaneously negotiating to import considerably more expensive hand-operated Jacquard looms from India. The obvious advantage of the Jacquard method is that it enables a single weaver to produce about twenty metres of cloth a day—about ten times as much, according to the Centre's estimate, as an average worker could weave on the new looms presently being manufactured and distributed.

Despite the efforts and innovations of the central administration, Ethiopia's textile manufacture remains largely a home industry, if not a household chore. The main division of labour is between men and women. Women buy, clean, and spin raw cotton, and sell it either raw or spun at the market; they also embroider. Men weave, and take the finished product to market. Professional weavers have historically occupied a low social position in comparison with agriculturalists. To weave was a sign of servitude. In the Christian highlands, weavers tend to be members of minority groups (Jews and especially Muslims), where such communities exist.

On his pit-treadle loom the Ethiopian weaver or *shammāné*, produces *shamma*. The word *shamma* is used to describe cloth in general and designates cotton of widely varying qualities, as well as a wide range of cotton articles. It may well be derived from the Persian *jāmah*, meaning garment (whence the English *pyjama*, or leg garment), and may also have reached Ethiopia via India. Equally plausible is a derivation from the Arabic *jāma*, meaning robe, or simply cloth. When precisely the cultural and technological transmissions connected with cotton-weaving in Ethiopia took place is still uncertain, but evidence seems to point to the Middle Ages, if not earlier.

Shammas are simply long, loom-width strips of material. Because of their shapelessness, they are frequently referred to incorrectly in foreign literature as "togas". The *shamma* is the traditional wrap-around garment of the country, worn by men, women, and children alike of all social classes. The lightest in weight is the most sought after: a single layer of white cotton muslin beautifully brocaded with a colourful, patterned band of varying width at each end. This type is worn as a sign of elegance and wealth, not for warmth. Women wear it over a dress of the same material. Today, the finest muslin *shamma* cloth is woven by the Dorzé, a minority tribe of about 20 000 from the highlands of Gemu Gofa province in southern Ethiopia, overlooking the great Rift Valley. Dorzé weavers have become rich by their trade, and many work in cooperative ventures that they have set up in Addis Ababa. Their highly popular handiwork is carried by tradesmen to the major marketplaces of the country, where it is sold out of large suitcases. As a result, the fashionable style preferred by the ruling Amharic people who inhabit the capital is gradually replacing a range of traditional dress styles in other parts of the country.

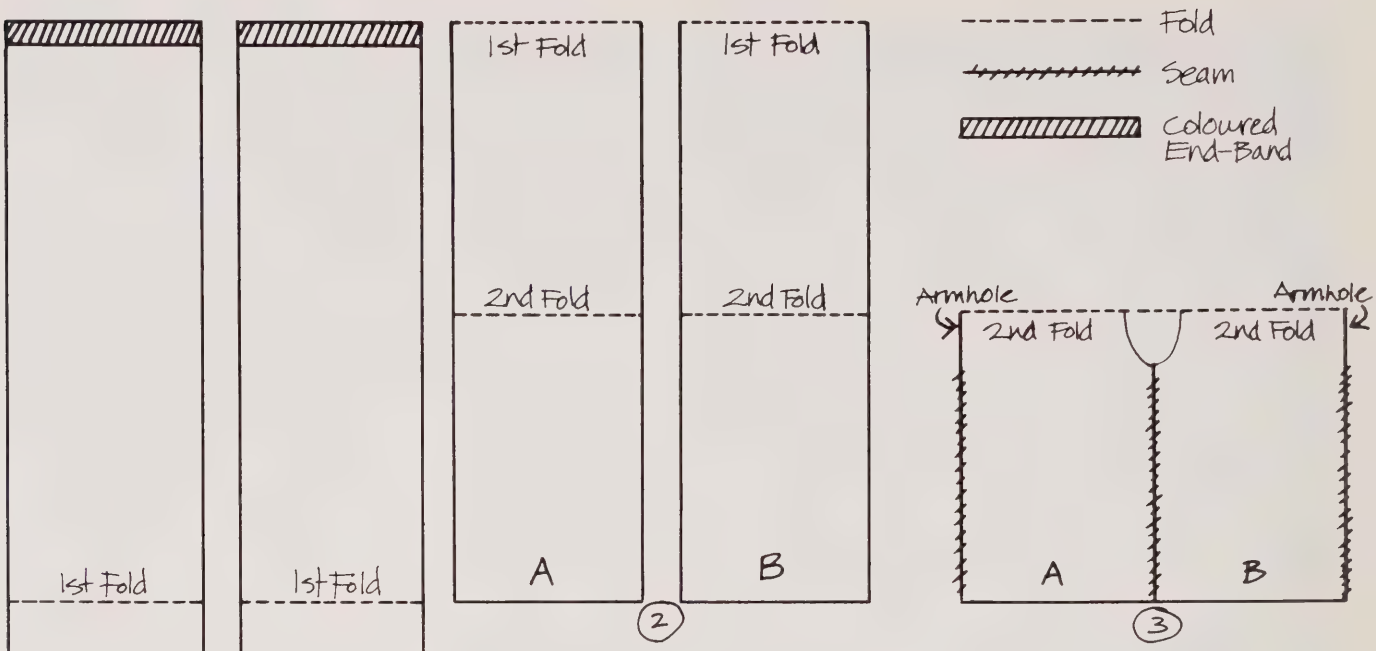
A more practical *shamma*, the *gābi*, is woven of considerably heavier cotton and is undecorated. The length varies from about two to over three metres, and the width from about 120 cm to 180 cm. The *gābi* is generally of double thickness; thus to achieve the necessary width four loom-widths of material are sewn together along one selvedge and opened out down the middle.

The *shamma* serves a myriad of protective uses. It is an overgarment by day and a bed-roll, blanket, or sheet by night. When a woman mounts a donkey, her family or attendants raise the large rectangle of cloth around both her and the animal for the sake of modesty. In the baptism of adults, men and women awaiting the holy water squat naked behind *shamma* curtains held up by godfathers and godmothers. Infants are carried on their mother's back inside the garment. Those who have taken the Eucharist at communion hold a *shamma*-covered hand over their mouths. A mourner will rub his cheek with the *shamma* until it bleeds, then cover the wound with another piece of cotton. *Shamma* cloth would seem to represent purity or to act as a means of purification, a quality enhanced by the whiteness of the material. In another context, a heavy cotton blanket or *buluko shamma*, is known once to have been offered by tenants as annual payment for a unit of land called a *gāššā* (about 57 acres). Land held in this fashion was known as "spinner's land". An example of a *buluko shamma* measuring 10.2 m in length was recently acquired for the ROM in the southern Rift Valley town of Shashamane.

The *shamma* reflects the mood or status of its owner according to the manner in which it is worn. The anthropologist S. D. Messing has pointed out that when "draped about the upper body and thrown back over the shoulders, leaving a turtleneck effect in the centre", the *shamma* symbolizes an open, optimistic mood, but if one corner trails on the ground and the other is thrown across the opposite shoulder, sadness is indicated. To protect himself against *buda*, or sickness from the evil eye, the wearer will raise the cowl section to cover his mouth. For additional protection, or as an expression of shameless pride, the same section might be raised even higher to cover the nose. On the other hand, self-abasement or servitude is indicated if the *shamma* is not wrapped around the upper body. As a sign of respect, in or near a church or in the presence of a person of quality, one is expected to drape the flaps of the garment across the chest in the form of a cross, and to leave the head uncovered. This garment language, which includes numerous other forms, probably developed because the *shamma* was everybody's everyday garb for every occasion. Only the very wealthy could distinguish mood, manner, and social status by wearing different types of apparel.

Below the *shamma* men commonly wear only a shirt and knickers. Women wear a dress called *kamis* (cf. Arabic *qamis*←French *chemise*/Italian *camicia*←Latin *camisia*). In its most basic straight-cut form this garment requires next to no shaping at all. It consists of two pieces of *shamma* cloth rendered double by folding back half the length, and then folded again to form the front and back of the garment, both of double thickness (see diagram). The pieces are then sewn to-

Dorzé weaver working the decorative end of a fine piece of muslin *shamma* cloth in the cooperative workshop "Twilight of the Revolution", Addis Ababa.



A simple kamis

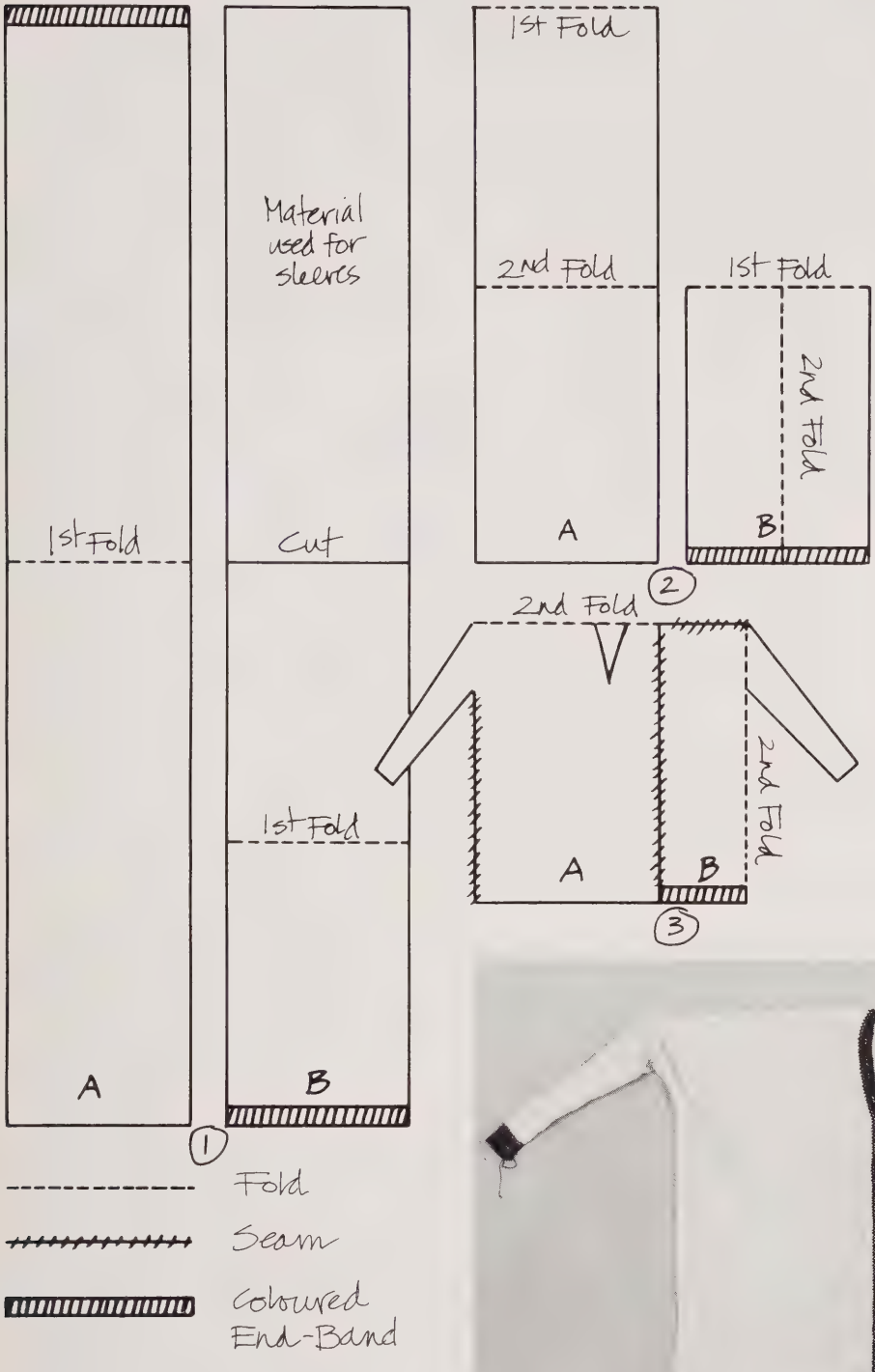
1. A single length of shamma cloth is cut into two equal lengths. The two lengths are then folded double.

2. Both lengths are folded again to give a fourfold thickness.

3. The two thicknesses joined by a fold at the bottom form the front of the garment; the two thicknesses loose at the bottom are left unjoined and form the back of the garment. The folding is done in such a way as to bring the coloured end-band to the bottom of the outside thickness at the back.

The two pieces are joined with a central seam at back and front and with seams up the sides. Openings are left at the top of the side seams as armholes.

gether along the selvedges giving a central front and back seam. A small section in the central front is left unsewn, at the top of which a half-moon cut is made across the selvedge for the neck. No other cut is made in the dress. The front and back of the *kamis* are thus complete, the back hemline being left open. The sides are then sewn together, leaving 20-cm openings at the top for the arms. These openings serve as "sleeves" which can be pulled up over the shoulders to leave the arms free for working. The voluminous width of the *kamis* is gathered at the waist and covered by a long sash or *mekenet*, which invariably incorporates brightly coloured, decorative banding at either end. *Mekenets* display enor-



A kamis with insert sleeves

1. A single length of shamma cloth is cut into two equal lengths. One of them is then divided again, and half of it is set aside to be used for making sleeves. The two unequal lengths are then folded double.

2. The two lengths are folded again as shown in the diagram, providing the necessary fourfold thickness (two thicknesses for the front and two for the back).

3. The two lengths are joined at back and front with an off-centre seam. The open side and shoulder are sewn up. Sleeves are made separately and inserted.

The coloured end-band borders the garment along one-third of the front and the whole of the back. The kamis illustrated below has had embroidery added.

Opposite page: Woman's dress, or *kamis*, made from two pieces of doubled *shamma* cloth with armholes, central front and side seams, gathered waist, and neck opening. Courtesy of Mrs. Leonor Weissleder.

Below: Embroidered *kamis* from Gondar with insert sleeves.

Woman from Debre Markos wearing the fine muslin *shamma* and *kamis* woven by a Dorzé weaver.

mous variety in length and width, and plain sashes for men measuring up to 55 m × 1 m have been recorded. Among the decorated women's sashes acquired for the ROM, lengths varied from 2 to 4.2 m and widths from 0.5 to 1.2 m.

The *kamis* described above is the garment in its simplest form. There are a number of variations on this theme which, despite their simplicity, provide some work for the professional tailor. In the market at Gondar (the religious and political capital of Abyssinia during the 17th and 18th centuries) I acquired a piece of *shamma* cloth from the Muslim weaver Husein and took it to Tiruneh the tailor to be made into a *kamis*. The dress, ready next day at a cost of US $2.50, had insert sleeves made from part of one of the lengths. The remaining part had been folded lengthwise before being doubled over to provide four thicknesses, two for the front and two for the back of the garment. The result was an off-centre seam both front and back and another seam along one shoulder to the sleeve opening. A 25-cm-long, vertical centre cut had been made in front for the neck. The 3.5 cm red band woven across each end of the *shamma* cloth was carefully preserved as a border along the back and one-third of the front "hem line" (see diagram, page 43).

For the inhabitants of the region this would have been a poor woman's garb. A more typical Gondar *kamis* would be embroidered on the cuffs and down the centre front from neck to hemline, with a cross at the bottom. A similar cross would extend below the neckline down the centre back to a depth of at least 15 cm. This decoration has become so traditional that even the Falasha Jews make it. For three times the price of the dress that had been made to order, I could have purchased in the Gondar weavers' market a new one embroidered by a female inmate at the local prison; however, I left it, hoping, for ethnographical reasons, to obtain an older garment of the type. My well-informed translator-guide told me that the customs of the country would render my task difficult: "People do not part with clothing they have worn; their perspiration is believed to bring evil to the body of another." This taboo was certainly an effective way of keeping anyone from taking hard-earned clothing off another's back.

The problem was eventually resolved through the intercession of a much-respected priest, who had a parishioner with a used *kamis* to sell. It was only six months old and very like the one I had seen in the market, but it had the great advantage that it could be documented. I learned that the parishioner grew her own cotton, reserving the best quality for her own needs and selling any surplus in the market. She had spun the cotton for the weft herself, a job requiring two months of full-time labour. She took the thread to Muhammad the weaver, who provided the imported machine-made cotton warp, and produced the *shamma* cloth in three days at a cost of US $4.00. In addition, the lady fed Muhammad while he worked. He was not entrusted with all the cotton thread at once, but as he needed it. The lady's niece, a student, worked the embroidery in her free time.

In Ethiopia today, cotton is not worn to the exclusion of other fabrics, but it is certainly the most traditional and the most commonly used material among the highland peoples. A type of woollen cloak is known from Manz, Tegulet, and Ankober in the central highlands, an area that also produces black woollen tents. From the Simian mountains comes a cylindrical, brimless cap made of goat hair. Historically, silk garments made of imported cloth were much in demand by the upper class, whose use of these articles was protected in the 19th century by sumptuary laws. Since then, only the wealthy have been able to afford them anyway. The ROM possesses a fine silk dress, or *atlas* (an Arabic term for oriental silk satin cloth), from Harar. It is said to have been embroidered by Sher Ahmad Bashir, who died thirty years ago at the age of eighty.

Despite the increasing attraction of imported Western-style clothing, tradition remains strong in the country and it seems that the *shamma* will continue to be used for the foreseeable future. Its origins may well be traceable to the introduction of the pit-treadle loom to Abyssinia, and it could thus represent one of the most ancient types of garment in the world today.

Michael Gervers is an associate professor of history and art history at the Scarborough campus of the University of Toronto and, since 1979, has been a research associate with the ROM's Textile Department. He has collected for the Textile Department since 1969 while travelling widely in Europe, Asia, Africa, and the Middle East. His interests in fabrics include traditional felt and feltmaking and he anticipates travelling to the Himalayas in the spring of 1984 to continue research in this area.

RECENT PUBLICATIONS

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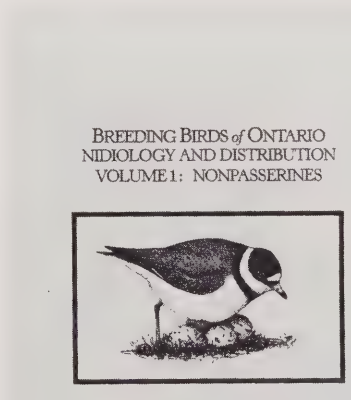
Late Palaeozoic Species of Ellisonia (Conodontophorida): Evolutionary and Palaeoecological Significance, ROM Life Sciences Contribution 136, Peter H. von Bitter and Glen K. Merrill, 64 pp., ill. $6.50 paper.

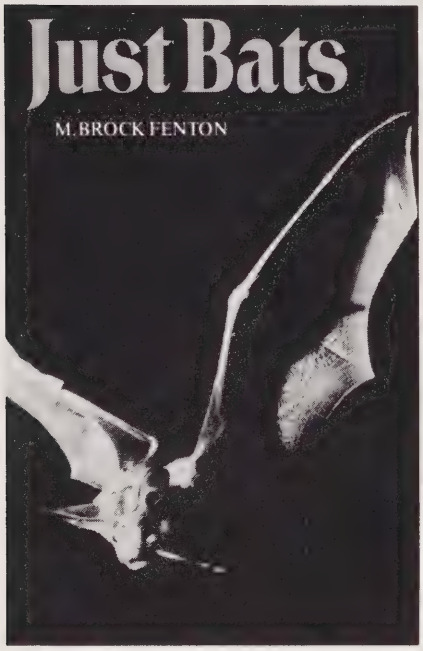
The Study of the Prehistoric Sacred Places: Evidence from Lower Manitou Lake, ROM Archaeology Paper 2, Brian Molyneaux, 8 pp., ill. $1.00 paper.

Breeding Birds of Ontario: Nidiology and Distribution, Volume I: Nonpasserines, ROM Life Sciences Miscellaneous Publication, George K. Peck and Ross D. James, 336 pp., ill. $25.00 paper

This comprehensive volume contains descriptions of nidiology and breeding distribution of 138 species of nonpasserine breeding birds in the province of Ontario, each accompanied by a full-page distribution map. The summarization of all records from the Ontario Nest Records Scheme is presented in combination with nesting and breeding records from many other sources, published and unpublished, up to 1980. The introduction provides an explanation of methodology used in the presentation of data and a discussion of the forest and physiographic regions of Ontario. In addition, the text contains an index to the common and scientific names of the birds, a list of those plant species mentioned in the text, and a bibliography.



Book Reviews



Just Bats
M. Brock Fenton
University of Toronto Press
165 pp. $25.00 (cloth) $9.95 (paper)

Review by R.L. Peterson, curator in charge, Department of Mammalogy, ROM. Dr. Peterson also is a professor of zoology at the University of Toronto and the author of *Mammals of Eastern Canada.*

No other mammals are shrouded in as much mystery, folklore, misinformation, and even fear and repulsion as are bats. In Canada and elsewhere, bats are commonly maligned for their habit of taking up residence in attics or in walls of houses and summer cottages, where their noise and smell make them offensive, particularly when they are settled in large and long-established colonies. Bats have long suffered from "bad press", primarily because they are so poorly known and, consequently, thoroughly misunderstood. *Just Bats* should go a long way toward setting the record straight.

M. Brock Fenton has studied various aspects of the lives of bats quite extensively, beginning in 1965 with his graduate research. Upon completion of his Ph.D he was appointed to the professorial staff of Carleton University where he soon assembled a large and active number of graduate students, infecting them with his fascination for these unique mammals. Many students accompanied him on research expeditions extending over five continents in the search to learn more about the biology of bats. He was soon recognized by his peers as a world leader in his special field of interest.

Just Bats is a synthesis of the extensive studies of the author and his students. Written for the general reader, the book also thoroughly reviews the current state of our knowledge and understanding of the world's bats. There are about 850 different species of bats, most of which occur only in tropical or subtropical regions. They exhibit a fantastic array of variations in morphological features, behaviour, and adaptations for survival, including highly specific habitats. Dr. Fenton not only reviews what is known, but he points out the many serious gaps in our knowledge of bats and identifies essential new frontiers to be explored. Particularly interesting are anecdotes of his personal experiences while studying bats in various parts of the world which reflect his unabated enthusiasm, personal philosophy, and sense of humour.

The book is well illustrated with many high-quality photographs as well as line drawings. Avoiding excessive use of scientific and technical terms which might be unfamiliar to the general reader, the book is organized within sections such as Echolocation; Seeing and Smelling; Energy and Survival; Roosts; Migration and Navigation; Reproduction; Predation and Mortality; Parasites; and Keeping Bats Out.

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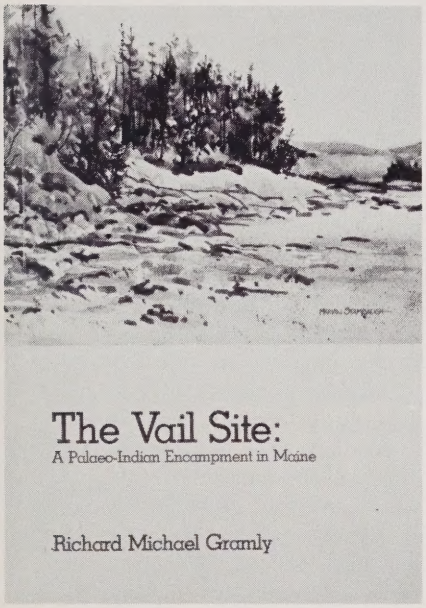
Whether you have a casual or consuming interest in bats, you will find this book so informative and intriguing that, after reading it, you are almost certain to become fascinated with a whole new world—the world of bats.



The Vail Site: a Palaeo-Indian Encampment in Maine
Richard Michael Gramly
Bulletin of the Buffalo Society of Natural Sciences 30
Partner's Press Inc.
183 pp. $12.95 U.S. (paper)

Review by Peter L. Storck, associate curator in charge, Department of New World Archaeology, ROM.

The "discoveries" of science are often teasing because they are shadowy reflections of what cannot be grasped directly. Richard Michael Gramly's recent report on the Vail site in western Maine contains a fine example of this—a discovery that taunts because it is glimpsed but is yet just beyond reach.

The Vail site was occupied between 10 000 and 12 000 years ago by hunters who migrated into the newly deglaciated Appalachian Highlands during or shortly after the final retreat of the glacial ice sheet. These hunters were closely related to peoples who are thought by many archaeologists to have been the original "discoverers" of the New World. Their great-great-grandfathers or more distant ancestors are believed to have crossed from Siberia to Alaska over a former land bridge some time during the last Ice Age and, in the process, to have developed a new hunting technology which they used to colonize a continent. These hunters, in fact, were so successful that they have been accused of contributing to the extinction of such distinctive Ice Age animals as the mammoth, horse, camel, and several forms of bison.

In western North America, animal kill sites of individuals, family groups, and even entire herds are dramatic testimony to the skill of these ancient hunters. Elsewhere in North America, however, few kill sites have been discovered, probably because the

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soil and more humid climates have been less favourable to bone preservation. As a result, the archaeological and palaeontological record offers hints of an explosively successful hunting people and yet, outside western North America, it provides little evidence of their actual hunting activities. The Vail site is unique because it is the first Early Palaeo-Indian kill site and related occupation site to be discovered in the northeast. Unfortunately—and this is the teasing aspect of the discovery—the actual remains of the kill have not been preserved.

The Vail site is situated on the east bank of an ancient channel of the Magalloway River. It consists of eight concentrations of tools and the waste of tool manufacture that occur over an area of about one and a quarter acres. Dr. Gramly believes that most of the concentrations are the result of repeated occupations and that as many as eighteen separate occupations by family groups who lived in two tent or hut-like structures on each occasion may have occurred. Although some tool manufacture or re-sharpening is indicated by the waste material, the author feels that the comparatively little waste present indicates that the site was occupied toward the end of the seasonal round, before the nearly exhausted tool kits were replenished by visits to a quarry site.

The kill site related to the occupations at Vail occurs across the Magalloway River, 250 metres to the west. There, a total of ten distinctive Early Palaeo-Indian "fluted" spear points were found in an area south of a small stream draining from a spring into the Magalloway River. What is most surprising is that four spear tip fragments found at the kill site fit onto fragments of spear point bases found across the river in the habitation area. This discovery suggests that the tips were broken in the hunt and the bases returned to the camp in their shafts for replacement. This intriguing evidence for a kill site is supported by the fact that the area occurs upwind of the habitation site (outside the area where human scent might be detected by animals) and on the south side of a small stream that would have inhibited game movements enough to provide a good place for an ambush. Together, the geographic setting and the matching fragments of spear points are strong evidence for a kill site. Yet the first kill site to be discovered in the northeast fails to answer the most basic question of all—what was being hunted. What was ambushed there has to be inferred from scattered evidence elsewhere in North America.

The Vail Site contributes in other ways, however, to our understanding of the initial peopling of the northeast. It adds to our knowledge of the Early Palaeo-Indian stone tool kit and of possible relationships between different groups; of population movements and geographic factors affecting the location of occupation sites and, now, of kill sites as well. Perhaps most fundamentally, the discovery of this site helps us to predict where new sites may be discovered.

This report is written for the general public as well as for the specialist, and I would recommend it to anyone interested in early man. It is well illustrated with a number of tables and figures, thirty-one photographs, eight foldout maps in colour showing the distribution of artifacts, and a colour frontispiece portraying an artist's reconstruction of an ambush at the kill site. Specialists will argue over the author's interpretation of the radiocarbon dates, the size of the groups that occupied the site and the number of occupations, and the function of the site in the seasonal round, but these questions should not intimidate the general reader. Controversy in science contributes to a fuller understanding of our world, whether one participates directly through research, or indirectly through informed reading. This book should stimulate both.

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